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GRADE III

BOOK 8

The UNIVERSITY COURSE *of* MUSIC STUDY

A STANDARD TEXT-WORK

STUDENTS' ABRIDGED EDITION

PREPARED BY THE EDITORIAL STAFF OF THE

National Academy of Music
INCORPORATED
Carnegie Hall · New York · N.Y.

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PUBLISHED BY
THE UNIVERSITY SOCIETY
INCORPORATED
NEW YORK

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The UNIVERSITY COURSE of MUSIC STUDY

JUNIOR GRADUATE DIVISION

GRADE THREE

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PREFATORY COMMENT

In this Student's Abridged Edition of *The* University Course *of* Music Study, Piano Series, there is contained all of the essential exercises, études, and pieces in the unabridged work, and in addition a considerable number of supplemental compositions, which can be drawn on at will to lend variety and an opportunity for choice on the part of the teacher in the treatment of the individual problems.

Four books constitute an average year's work, particularly where a student is attending school. Faster progress is possible for those of marked musical aptitude or who devote more than the average amount of time to practice, but thoroughness and a natural development are at all times to be preferred to a superficial development, however rapidly the student may seem to progress.

It is recommended that each pupil shall have a Practice Book, in which the teacher will indicate in writing the work assigned for practice and study, that which is completed, and that which is carried over or elaborated upon from lesson to lesson. It also will serve to show all unfinished work which it is planned to review at a later date. With such a record before student and teacher at each lesson, a comprehensive plan can be pursued in a systematic way.

At the end of a paragraph of text in this edition, a section number enclosed in brackets indicates the location of additional text in the unabridged work.

Under each example number there is found in brackets and in smaller type an exercise or illustration number, by which to locate the same item in the same chapter in the complete edition.

If the number in small type is an "example" number, the material has been carried over from the teachers' manual; if it reads "Sup. Tech." it is from a Technical Supplement.

Thus:

Example No. 2
[Illustration No. 4]

Example No. 2 in this chapter of this edition is Illustration No. 4 in the same chapter of the complete work.

Example No. 5
[Exercise No. 3]

Example No. 5 in this chapter of this edition is Exercise No. 3 in the same chapter of the complete work.

Example No. 8
[Example No. 3]

Example No. 8 in this chapter of this edition is Example No. 3 in the Teachers' Manual for this grade.

Example No. 10
[Sup. Tech. III-7]

Example No. 10 in this chapter of this edition is No. 7 in the Technical Supplement for the Junior Graduate Division (Grade III).

Where no such reference is found it does not indicate the insertion of new material, but the reprinting of earlier exercises for convenience of student and teacher in connection with the Cumulative Review and Elaboration of Fundamental Technic.

A reference to an example in a previous chapter of the same edition is as follows:

(1-vii, Ex. 6) means Grade 1, Chapter 7 and Example No. 6.

(2-xii, § 5) indicates Grade 2, Chapter 12 and section 5.

(1-2, p. 36) is a reference to page 36 in Book 2 of Grade I, of this Students' Abridged Edition.

The review of earlier work is always productive of great good, as is the employing of easy material for practice in sight playing. These are two principles most commonly neglected in connection with piano study, and which have much to do with the cultivation of musical intelligence and that degree of musical understanding which is essential to musicianship. A review of the earlier material of *The* University Course with each pupil, will enable any teacher to standardize his instruction, and eventually if he so desires, to combine class instruction with private teaching.

CHAPTER XXIX

A BANKER'S MUSICAL HOBBY

Without the patronage and financial support of state governments, cities, and churches music would have made small progress in Europe. First the Church, through popes, cardinals, archbishops, bishops, and other clergy, provided the opportunity for music to be studied and advanced. Kings and wealthy nobles gave their patronage to musicians and made it possible for them to devote themselves exclusively to the art. Of course the musician suffered in social standing for he was only a sort of higher servant in the establishment. Concerts were given in the palaces and mansions of the nobility. But as the number of masters increased and as the public was given opportunity to hear music in public halls, and as means of instruction were demanded state and city governments appropriated funds to establish schools, to provide opera singers, orchestras, choral societies, and other means for providing musical recreation for the people.

In the United States this duty has devolved upon individuals. Federal, state, and city governments have shown unwillingness to make appropriations for art cultivation, except for museums and libraries. Even this phase of liberality is comparatively modern. Musical enterprises started among the people. They furnished the personnel of choral and orchestral organizations and also the money. So long as the public could be induced to attend in sufficient numbers to cover expenses the work of such organizations continued. When the public no longer supported the enterprises failed. This was the period of the amateur.

As the standard of musical taste was raised the demand arose for professional performance and for a concert life similar to that in Europe. The first city to meet this condition was Boston. Two organizations composed in part of amateurs, had done excellent work for some years but the personnel was not equal to the demands set by rising standards. An additional difficulty was the lack of money to pay for sufficient rehearsals. The need was clear for a society, for a few individuals, or for one person to assume the financial obligations. Fortunate was it for Boston and for the United States that the man was at hand, Mr. Henry L. Higginson, a banker of wealth and great public spirit. But these qualities would probably have been insufficient had it not been for the fact that Mr. Higginson was deeply interested in music and had studied it, not desultorily, but with the idea of making a career.

Henry L. Higginson was born in New York, Nov. 10, 1834. In 1838 the family moved to Boston, their original home. The elder Higginson was a commission merchant, a man of strong character, good education, a fine type of the New Englander. Mrs. Higginson and her husband were connected with well-known colonial families. In 1851 Henry entered Harvard College but was forced to give up because of eye trouble. The following year he went to Europe on a walking tour and to have treatment for his eyes. Here he heard much music, especially opera. In the spring of 1853 he was in Berlin for a time and studied music but was doubtful as to his talent for the art. Upon his return to Boston he entered business but found his chief pleasure in music. Another trip to Europe was taken in 1856. Here he associated with people of artistic training and culture. He was still inclined to music as a career and determined to stay in Vienna to study. His course included piano and harmony. That he was in earnest and diligent is shown by the fact that he had nine lessons a week. This excessive work resulted in muscular trouble and the probability of a weakened left arm. In 1860 he returned to Boston with the idea of music as a career. But the outbreak of the American Civil War changed his life. He went into military service and closed his connection with the rank of Major. Business interests now claimed his attention and he entered upon a career of constructive finance which laid the foundation of his fortune. When the call came for service to music he was ready not only with money but with sympathy and culture.

In organizing the Boston Symphony Orchestra a merger was made of the two existing orchestras and Georg Henschel appointed conductor. The first concert was given Oct. 22, 1881. Because the seating capacity of the most available hall was too small to meet the demand for tickets with one concert the plan of a preliminary concert, called a rehearsal, was adopted. In the course of a few years it was evident that a change in the personnel was essential. Mr. Henschel's resignation opened the way to important changes. Wilhelm Gericke, of Vienna, was engaged as conductor. To him is due the credit of building up an orchestra equal to the best in the world. Young men from the best schools and orchestras of Europe were engaged and paid liberally enough to secure sufficient rehearsals. Gericke was a skilled conductor and an exacting but superb drill-master. Therefore when he left the post and Arthur Nikisch followed the orchestra was a perfect instrument, ready for the hands of a master of musical interpretation, able to surmount any difficulty of execution. Other conductors have been Emil Paur, Karl Muck, and at the present time Pierre Monteux.

The most important orchestras in New York are those of the Philharmonic and the Symphony Societies. The conductors of the former are Willem Mengelberg and Willem Hoogstraten, of the latter Walter Damrosch. Both of these organizations are financed by a few wealthy patrons. Although the concerts are well attended it is not possible for the organizations to be maintained from the concert receipts at the prices asked for the tickets.

In 1890 fifty business men of Chicago agreed to pay annually $1000 each for a period of three years as the nucleus of a fund to establish a Chicago Orchestra. Lack of sufficient public support made the enterprise doubtful of success but the patrons kept up their interest and the orchestra was finally established permanently. Theodore Thomas was the first conductor and was succeeded, upon his death in 1905, by Frederick Stock, the present conductor.

Philadelphia public spirit is responsible for an orchestra of high reputation established and supported by the generosity of a number of music lovers. The first conductor was Fritz Scheel. He was succeeded in 1907 by

Carl Pohlig, and the latter in 1912 by the present conductor, Leopold Stokowski.

Cincinnati has had a permanent orchestra since 1895 when Frank Van der Stucken was conductor. Stokowski was in charge from 1909–1912, and was succeeded by Ernst Kunwald whose term ended during the European war. Eugene Ysaye was in charge for two seasons. The present conductor is Fritz Reiner.

Minneapolis has a permanent orchestra established in 1902 under the direction of Emil Oberhoffer. The orchestra has done much for musical progress in the Northwest. A permanent orchestra was organized in St. Louis and placed under Max Zach, a sub-conductor of the Boston Symphony Orchestra. The present conductor is Rudolf Ganz. Other cities with symphony orchestras are San Francisco, Los Angeles, San Diego, Seattle, Baltimore.

It is not easy to overestimate the value to music in the United States through the establishment of these great orchestras. They have made known to the public the best of the classical and modern repertoires and have thereby raised the standards of musical appreciation. In this connection due credit is to be given to another agency, the orchestras of from twenty to forty and fifty players who furnish the programs in the large houses devoted to motion pictures. Every program includes one or two selections from the works of the masters. When one considers the great number of such organizations throughout the country it is evident that great music is being taken directly to the people.

CHAPTER XXX

MUSIC IN THE UNITED STATES

For the beginnings of music in America we must turn to the records of the early colonists, in Virginia and other Southern states, and to the Northern colonies, particularly Massachusetts. A reference is made to musical conditions in the colonies in connection with No. 21 of this series. It is pointed out that it was among the Puritans that the elements of a style of music differing from that of the real English type first appeared. The melody was more distinctive and the rhythm stronger and more animated. This was doubtless due to the fact that the men who made the first efforts in musical composition had no training in counterpoint and only a meager knowledge of harmony, such as they could learn from the psalm and hymn tunes brought from England. This put them to the necessity of making use of rhythmic elaboration and simple harmonization to secure their effects. In addition their religious prejudices would have kept them from the style of the cathedral music of England, even if they had been equipped with sufficient scholarship in music to write in that style. The pioneer in this early composition was William Billings, of Massachusetts.

The earliest attempt at musical education for the people was in the classes formed at various places to give instruction in reading from note and in the rudiments of singing, sometimes called "singing schools." Only a few in a community were sufficiently interested to take advantage of the opportunity yet they formed the nucleus of a choir for the church services which proved to be the next step in advance. After the American Revolution foreign musicians began to come to the United States and gradually the course of cultivation in music began to be less exclusively vocal with the result that small groups of instrumentalists gathered together.

It is interesting to learn that out of a singing class established in Stoughton, Mass., a village in the vicinity of Boston, in 1774, by Billings, an organization was formed and known as the Stoughton Musical Society, the oldest of its kind in the United States. The most important of these early musical organizations was the Handel and Haydn Society, of Boston, founded in 1815, and still active. At this period and for a number of years later Boston had a more active musical life than any other American city. Philadelphia and New York, as well as Charleston in the South, had among their residents people of cultivation and taste in music, and some musical activity. But the latter was mainly confined to the wealthier people whose aim was to follow the leadings of English society.

An influential personage in the early history of American music was Lowell Mason, referred to in No. 23 of this series. He was the pioneer in music education for the people. Like other American born musicians of his period he was mainly self-taught. What he acquired as the result of his native intelligence applied with a burning desire to learn the principles of music in composition and performance. From certain classes which he established for teaching the rudiments of music he advanced to the idea of placing the study of music in the public schools. This was finally introduced in Boston. Greater in importance, however, was a scheme of education worked out by Mason, his pupils and followers, of giving annually short, intensive courses in reading from note and in chorus singing in the various large towns and cities of the eastern states. These were known as musical conventions and were extremely popular in the period preceding the American Civil War. Their value lay, in part, in the fact that they touched the lives of the adult members of a community and gave them opportunity to become acquainted with music of a higher order than was the case in their ordinary experience.

The current of musical life was affected by the increasing attention paid to instrumental music. Spinets were to be found in some houses in colonial times, especially in those of families with aristocratic connections in England. The flute was a gentleman's instrument and the violin was also played. Thomas Jefferson was fond of the violin. Organs came into increasing use in churches, and a Boston cabinet-maker named Harris began to make spinets in 1769. Harpsichords and pianos, at first imported from Europe, were produced in this country. Both Philadelphia and Boston had piano makers in a small way about the end of the eighteenth century. The pioneer in the industry was Jonas Chickering who began to make pianos under his own name in Boston in 1823. Some twenty-five years later William Steinway came to New York from Germany and founded a firm which has a world-wide reputation.

First among orchestral societies was the Philharmonic Society, organized in Boston in 1840, the out-

growth of an association which had been accustomed to play at the concerts of the Handel and Haydn Society. In 1842 the Philharmonic Society of New York was founded with an orchestra of fifty to sixty. It is still active. Philadelphia was early in the field with a Musical Fund Society organized in 1821. The object was to spread musical knowledge among the people of the city. A hall was built for concert use. It is stated that Beethoven's first symphony was played there in 1821.

This activity in instrumental music would not have been possible without the help of foreign born musicians, many of them Germans, who came to the United States. Notable among these was Theodore Thomas who came to this country in 1845 when he was ten years old. At first he worked mainly in chamber music with Dr. William Mason in New York. In 1864 he organized an orchestra and gave concerts in the various large cities and aroused great interest in the classical masterpieces. He had real genius in program making and knew how gradually to raise the level of taste and appreciation on the part of the public. He closed his career in 1905 in Chicago as the director of the Theodore Thomas Orchestra.

Boston came next into the field with the Boston Symphony Orchestra in 1881, through the generosity of Maj. Henry L. Higginson who assumed responsibility for the financial needs of the organization. The work and influence of this orchestra is discussed in No. 29 of this series. It is not too much to say that the work of Mr. Thomas and the example of the Boston Symphony Orchestra were the forces which brought about the remarkable interest in instrumental music in the United States as shown by the many organizations and the large attendance at concerts in all parts of the United States.

Opera in the United States began with Gay's *Beggar's Opera*, in the English ballad style, in 1750. In 1791 New Orleans had a company of French singers. Philadelphia also had performances about the end of the eighteenth century. Beginning in 1825 with Garcia's company the public in the large American cities has had opportunity to hear opera, at first by visiting foreign singers, and then by the performances at the Metropolitan Opera House opened in New York in 1883, with its own company. German opera was presented in 1884 by Dr. Leopold Damrosch. Operas from the Italian, French, and German repertoires are now given in New York, by the finest artists of the whole world. Chicago also has a permanent company of high merit.

American composers have made a worthy place for themselves on the rolls of achievement in art, less in opera than in the other forms. The work of Paine (many years professor of music at Harvard University), Chadwick, Horatio Parker, Arthur Foote among the older composers, Henry Hadley, Carpenter and Griffes among the younger, and that of MacDowell must be mentioned. The last named, born in 1861, was educated in France and Germany yet remained individual in his work. He is generally accorded the highest rank among American composers. Prominent among writers for the orchestra is Loeffler who was born in Europe but has spent most of his musical career in the United States. Victor Herbert, born in Dublin, has been a resident of the United States for many years. His work in orchestral composition and particularly in opera is significant. Edgar Stillman Kelley's contribution to both orchestral and opera forms is also noteworthy. In the smaller forms, church music, and compositions for the piano American writers have produced works distinguished by fine melody, free rhythmic quality, and excellent workmanship.

XXIX

CONTRAPUNTAL FIGURATION

§ 1. Contrapuntal Figuration is the highest of the three forms of ornamental figuration. Melodic embellishments, consisting of the Grace note, Turn, Mordent, and Trill, leave the harmony unaffected. Harmonic figuration, consisting of numerous styles of *broken* chord accompaniments, generally do not affect the melody, although melodies themselves may at times assume this form. But contrapuntal figuration exerts a vital influence upon both melody and harmony. The consistent carrying-out of a melodic idea in the accompaniment may lead to delightful excursions in the land of chromatics, of which modern music affords abundant examples.

§ 2. This form of writing implies a fair degree of musical taste on the part of the listener. Those who can only apprehend a single melody in the right hand with an accompaniment of repeated chords in the left are often at a loss to understand the significance of two or three moving lines of tones. It is a style that challenges the listener. The fugue represents the highest form of contrapuntal figuration, but the principle of accompanying melody may be applied to every style of composition. Its use has been frequent in the material of this grade, and the student is urged to examine in the process of study, the constructive material in each composition.

CUMULATIVE REVIEW AND ELABORATION OF FUNDAMENTAL TECHNIC

First Assignment

Special Technic: Practise the *C major* scale according to the rhythmic and dynamic variation in Example No. 12.

Arpeggios: To each chord in the Root position in the table of Dominant Seventh chords and Inversions, Example No. 8, which begins with a white key, apply the model for Dominant Seventh Undulations, Example No. 9.

Chords and Octaves: Play all of the First Inversions of the Dominant Seventh chords in the complete table, Example No. 8, in Octaves, applying the models in Example No. 5; also play the *major* scales in Octaves in nine-note lengths in all twelve Keys.

Scales: Preparatory to the scales in Double Sixths, practise the exercise in Example No. 3. Then play the *major* scales in Double Sixths, Example No. 13, in the Keys of *C*, *G* and *D*.

Review: Apply the Five-fold Scale, Example No. 12, to the Harmonic *minor* scales in the Keys of *C*, *G*, *D*, *A* and *E*, the metronome speed gradually increasing from 80 to 100 to a *quarter* note; also practise the chromatic scale in Triplets, as in Example No. 10, extending through four Octaves, the metronome speed gradually increasing from 100 to 106 to each Triplet of three *sixteenth* notes.

Second Assignment

Special Technic: Practise the diminished Seventh chords in "tucked" Triplets, Example No. 7, and apply this model to each chord in the complete table of Dominant Seventh chords and Inversions, raising each Root, or black letter, a half step, and playing the model four times on each chord.

Arpeggios: To each six-five chord in the column of First Inversions in the table of Dominant Seventh chords and Inversions, which begins with a white key, apply the model for Dominant Seventh Undulations, Example No. 9.

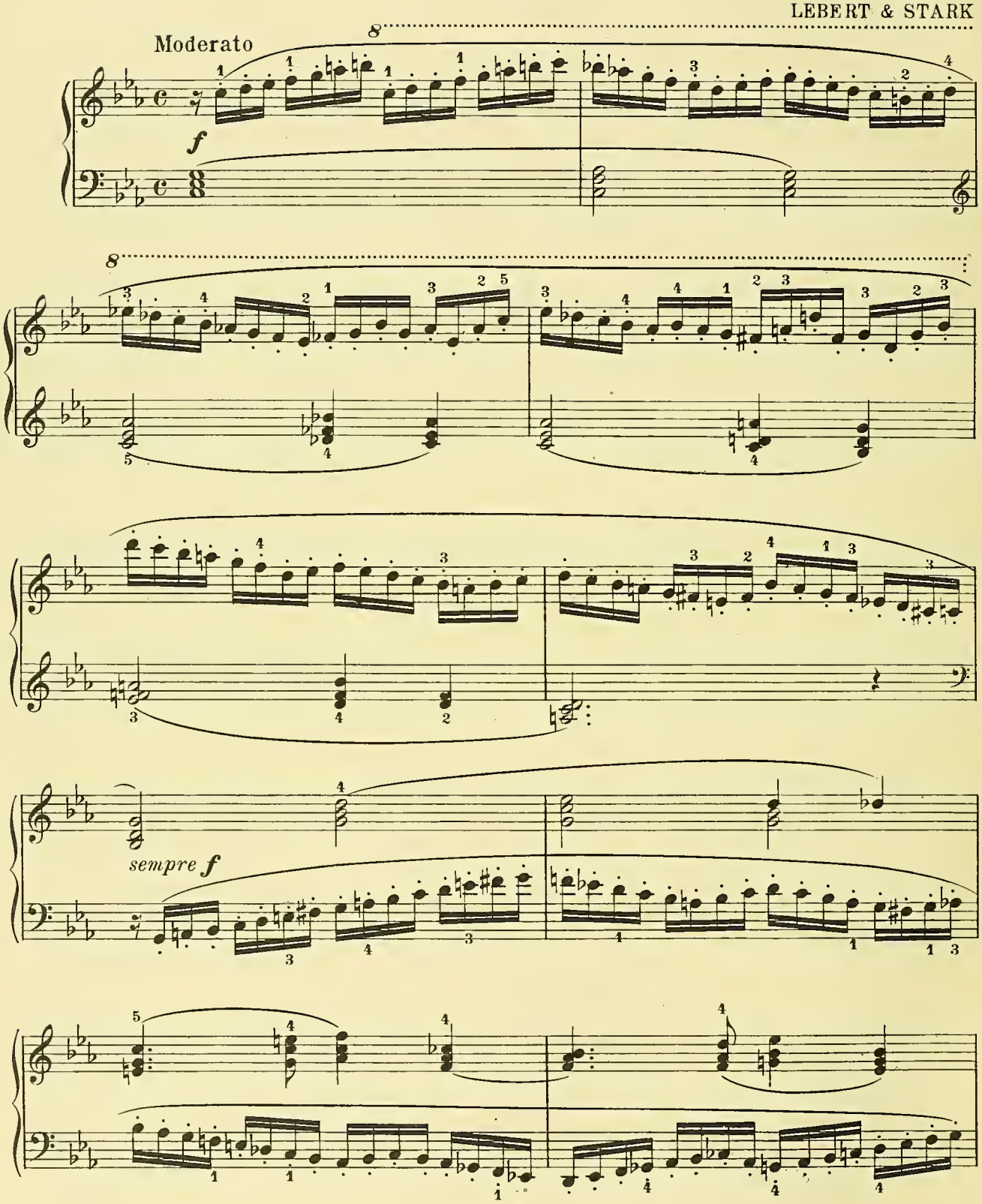
Chords and Octaves: Play all of the Second Inversions of the Dominant Seventh chord in the complete table, in Octaves, applying the models in Example No. 5.

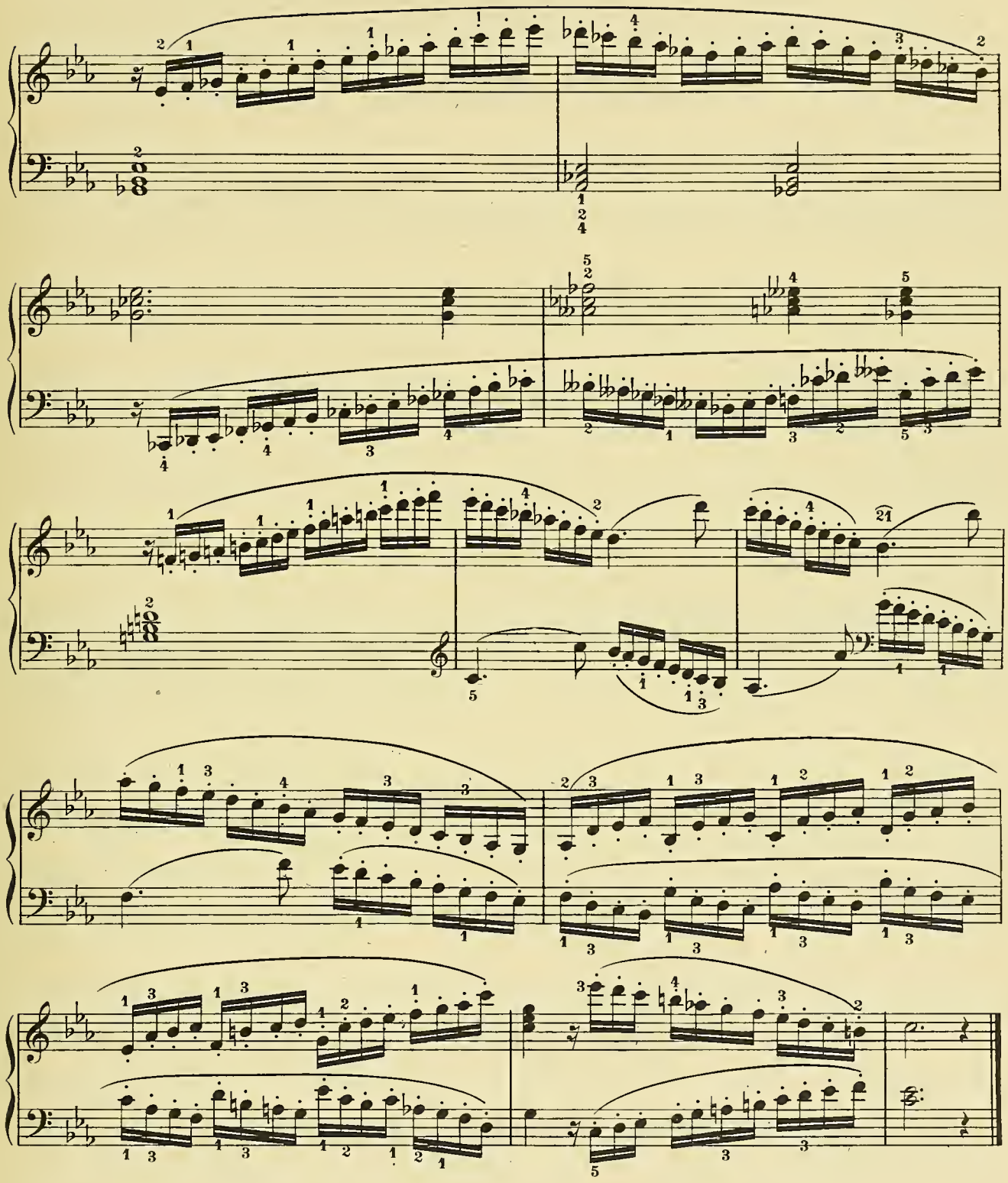
Scales: Play the *major* scales in Double Sixths, Example No. 13, in the Keys of *A*, *E* and *B*; also apply the Five-fold Scale model, Example No. 11, to the Harmonic *minor* scales in the Keys of *B*, *F*♯, *C*♯ and *G*♯.

Review: Elevating the Root of the Dominant Seventh chord produces a diminished Seventh chord, and lowering the Third of a *major* triad produces a *minor* triad. Play the resolutions of the dispersed Dominant Seventh chord to a *major* triad, and of the dispersed diminished Seventh

STUDY

LEBERT & STARK

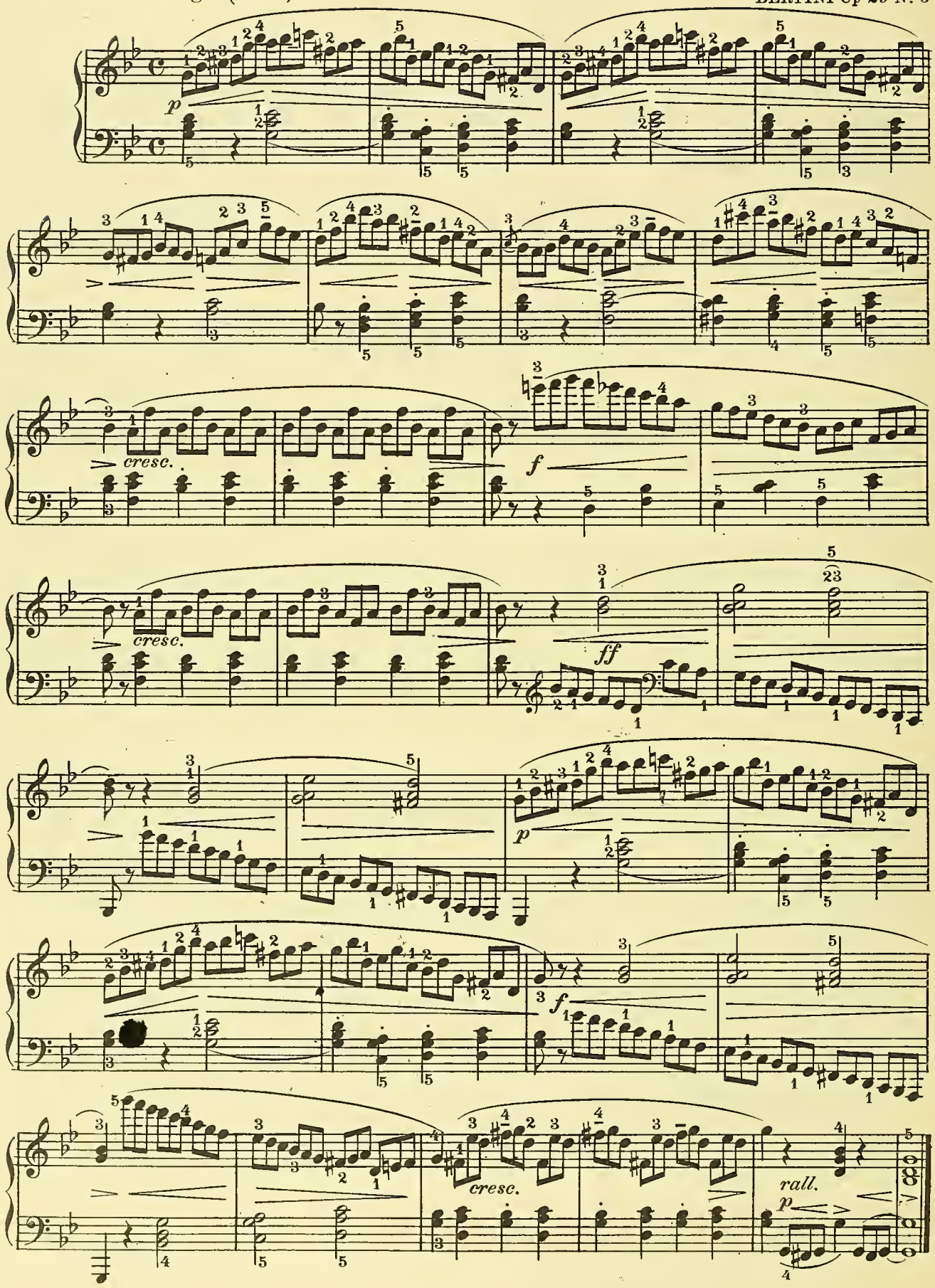




STUDY

Allegro (♩ = 138)

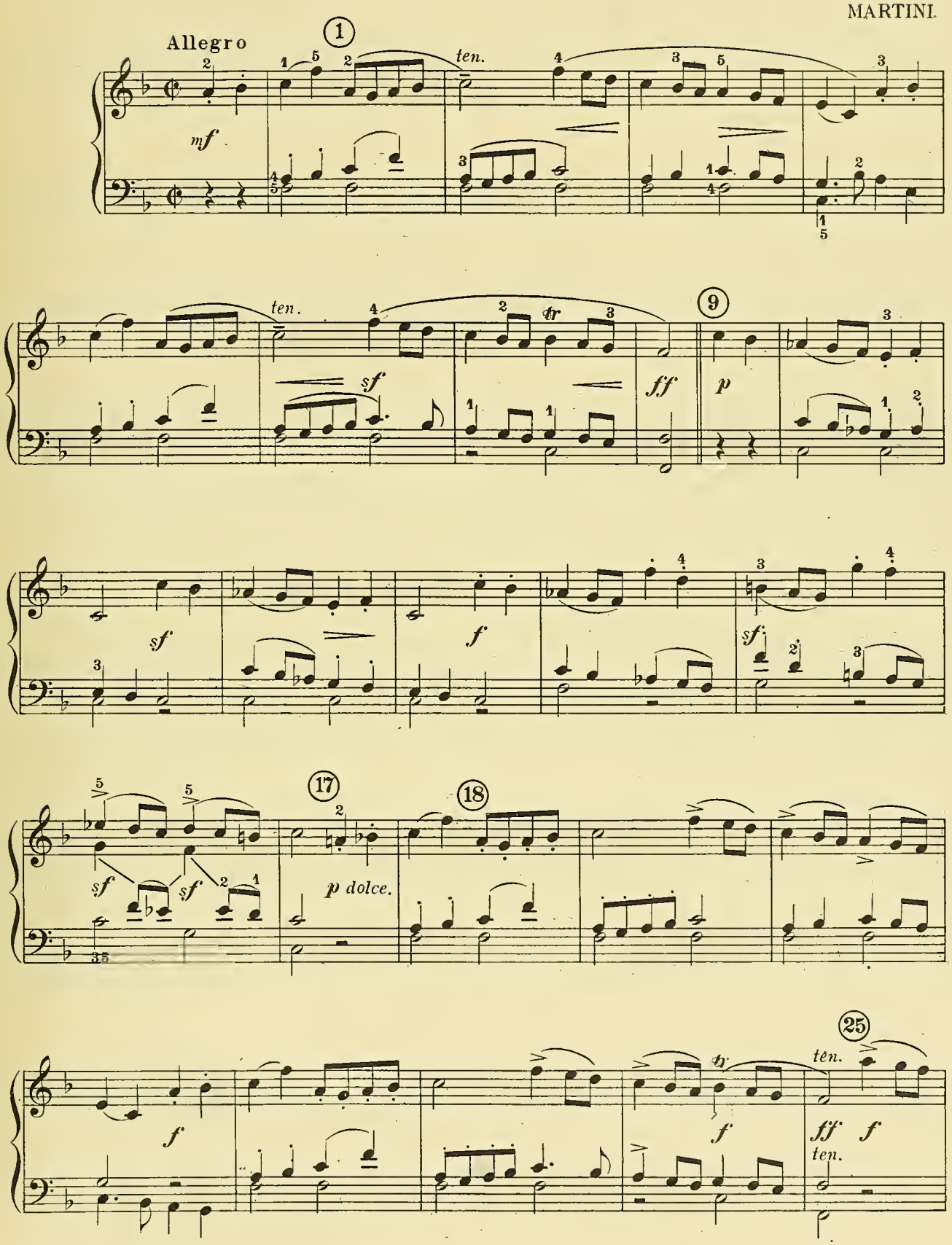
BERTINI Op 29 № 3

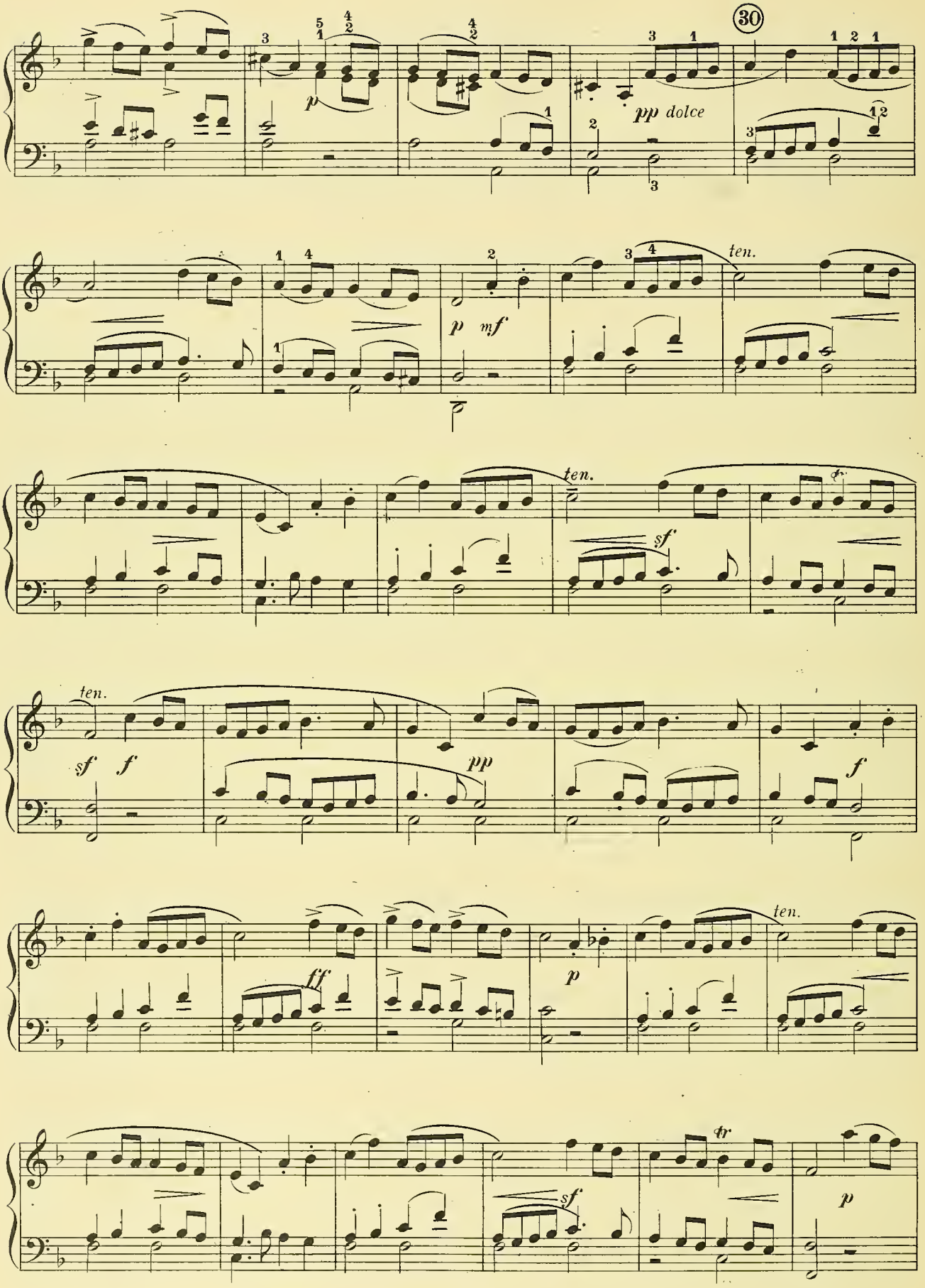


GAVOTTE

F MAJOR

MARTINI




30
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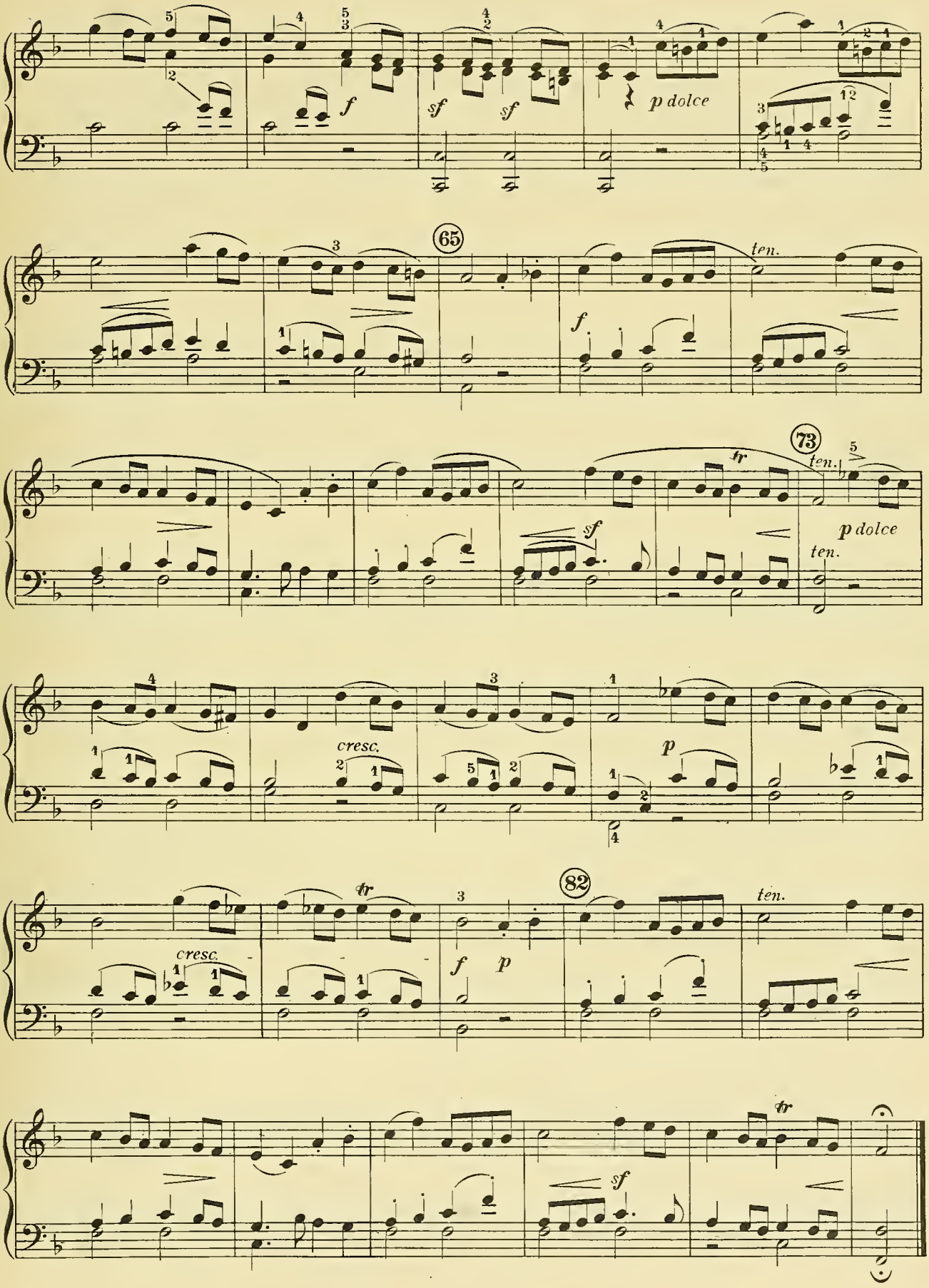
f
sf
sf
p dolce
65
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73
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ten.
sf
p dolce
ten.
cresc.
p
82
tr
cresc.
f
p
ten.
tr
sf

CONTEMPLATION

MORTIMER WILSON
Op. 43, No. 1

Andante semplice

mp molto cantabile

mf

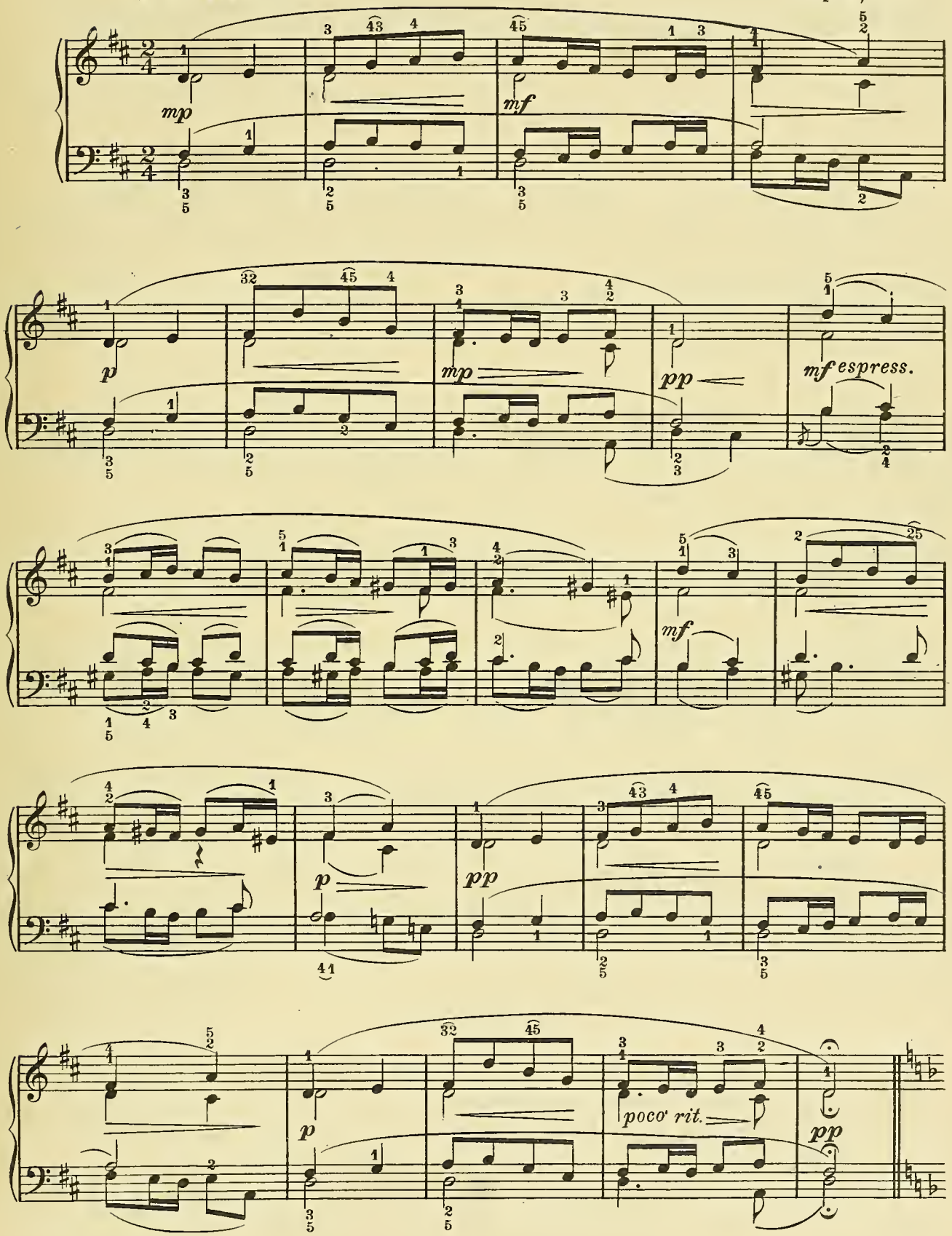
f

mf

A STORY

G. KARGANOFF
Op. 21, No. 1.

Molto sostenuto



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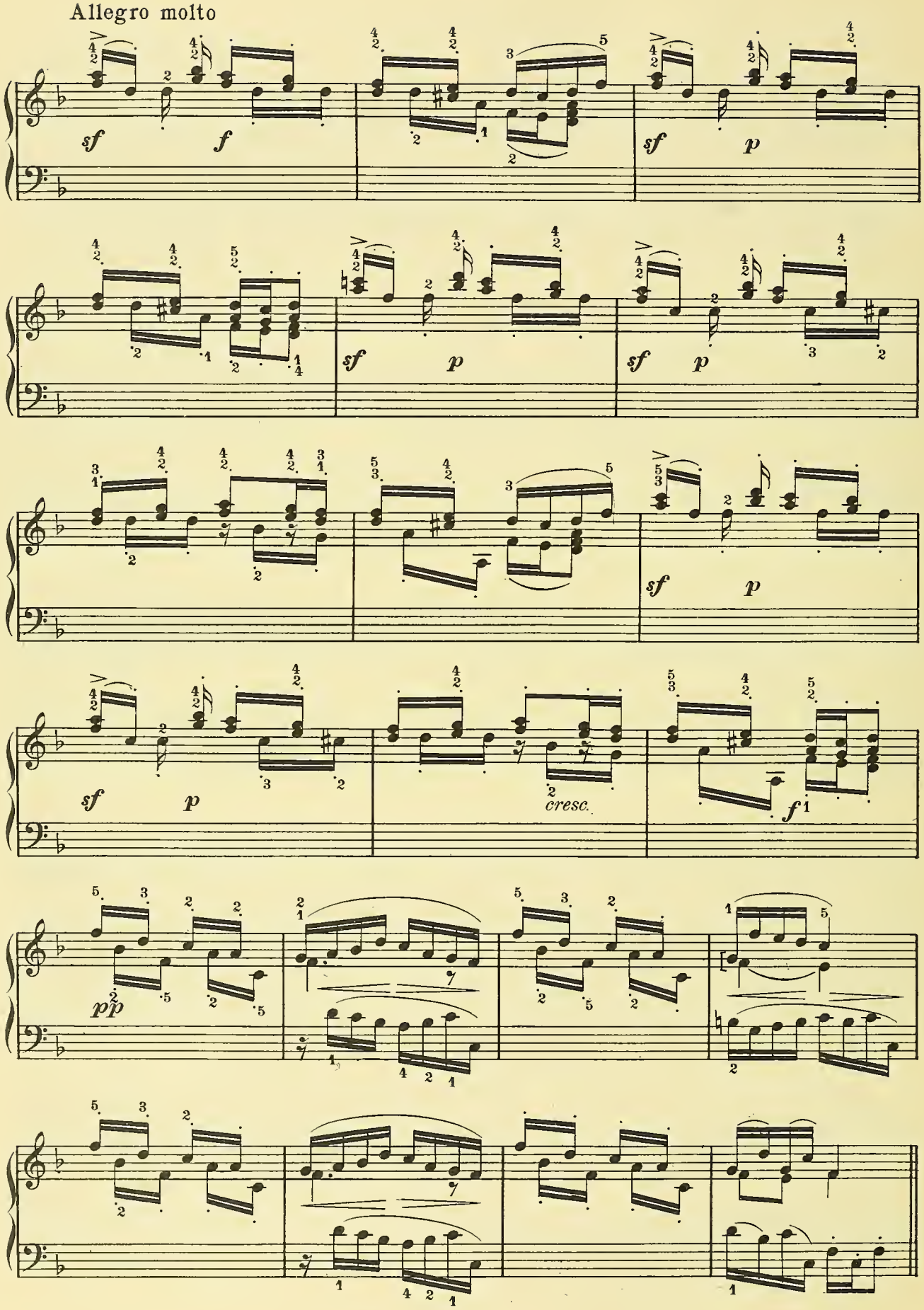
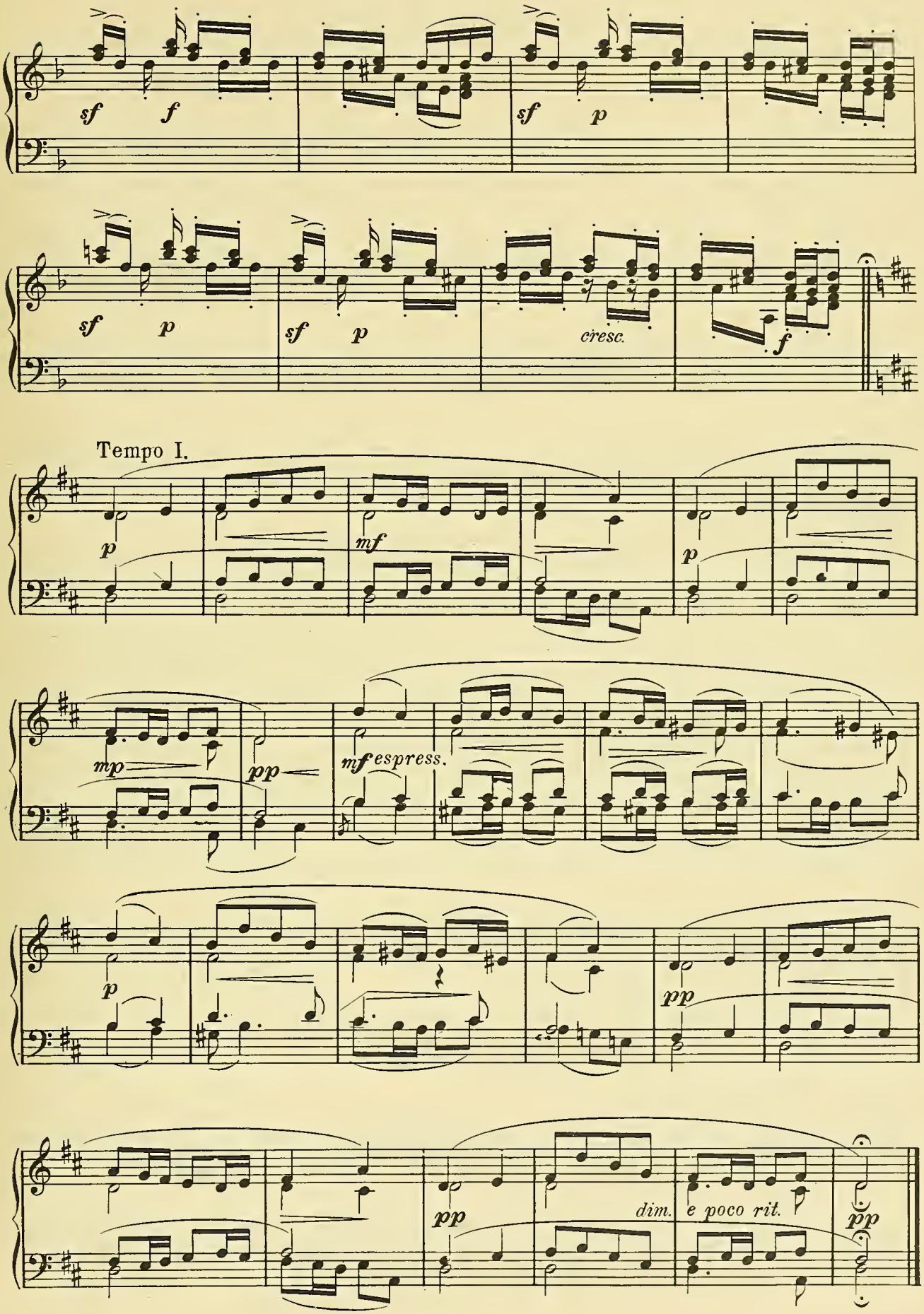
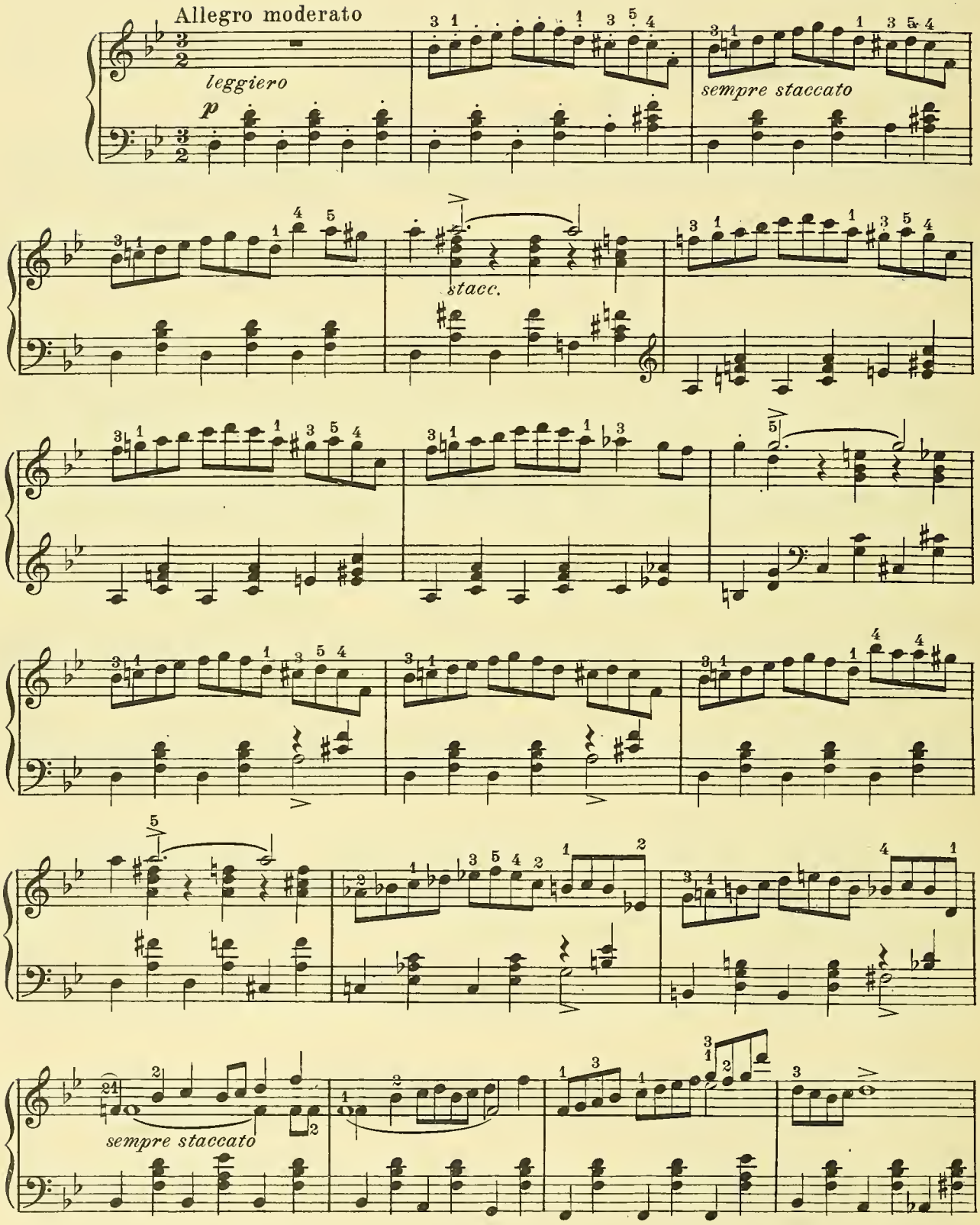
Allegro molto




sf
f
sf
p
sf
p
sf
p
cresc.
f
Tempo I.
p
mf
p
mp
pp
mf espress.
p
pp
pp
dim.
e poco rit.
pp

BALLET SCENE

FERRUCCIO BUSONI



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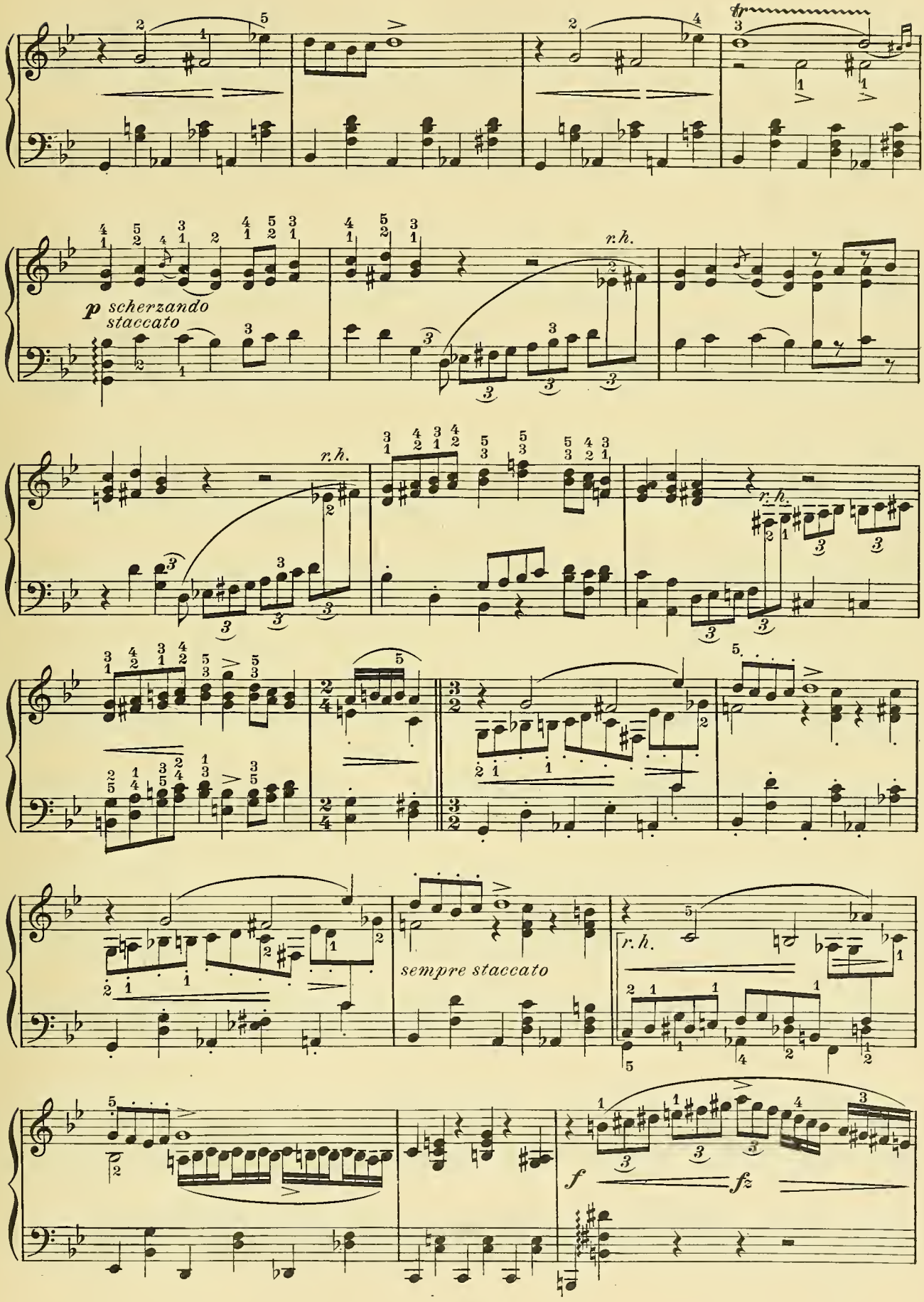
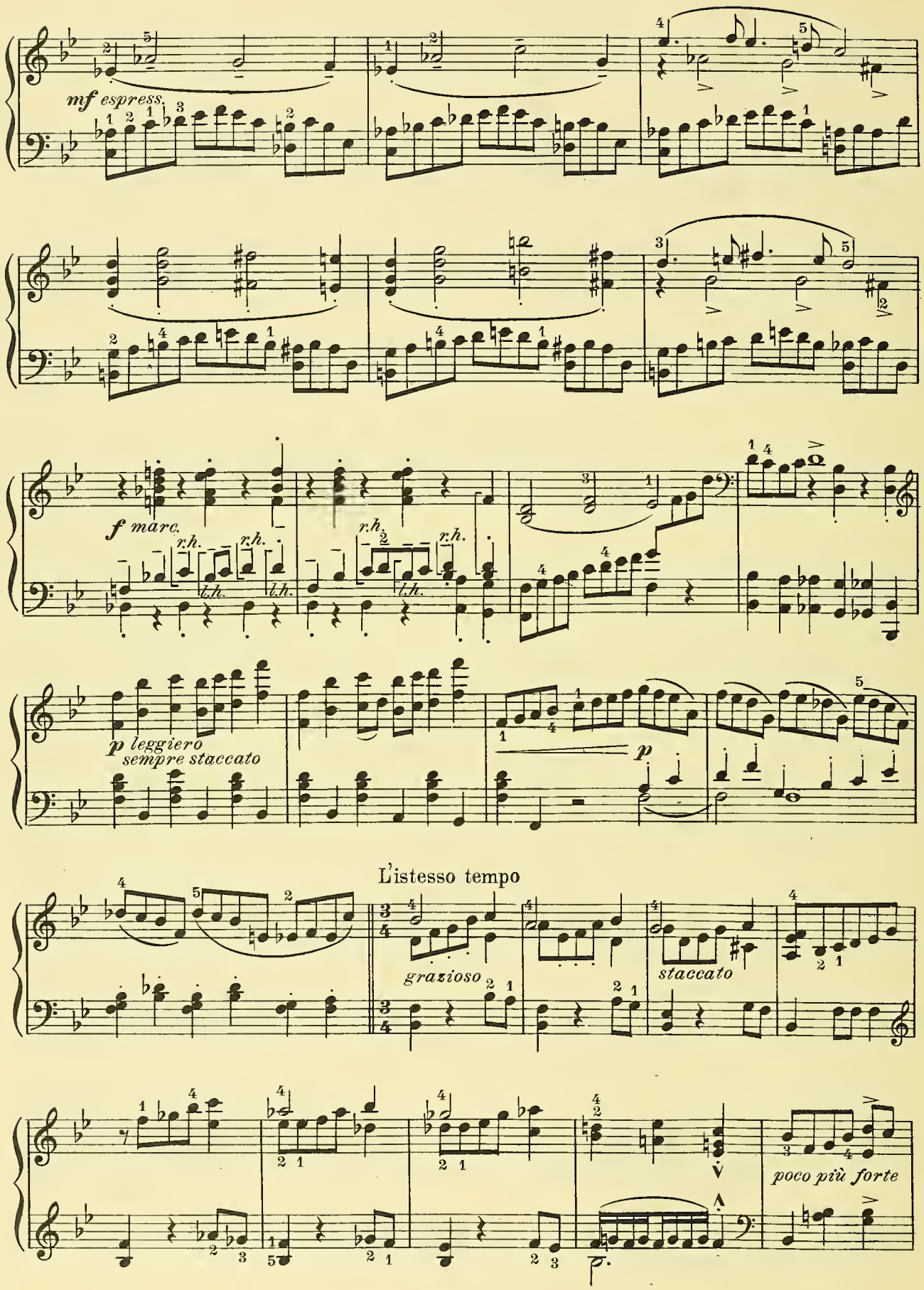
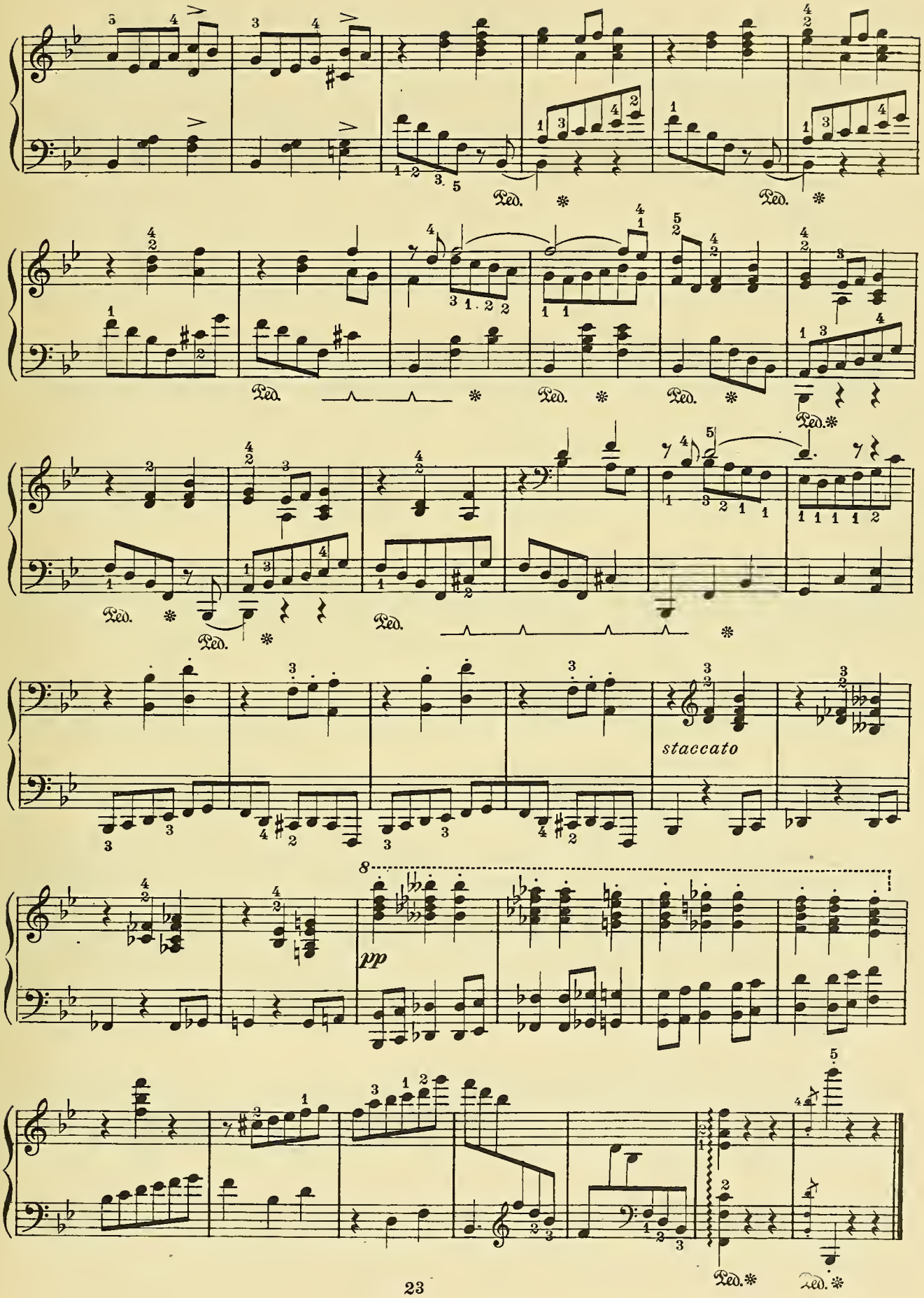
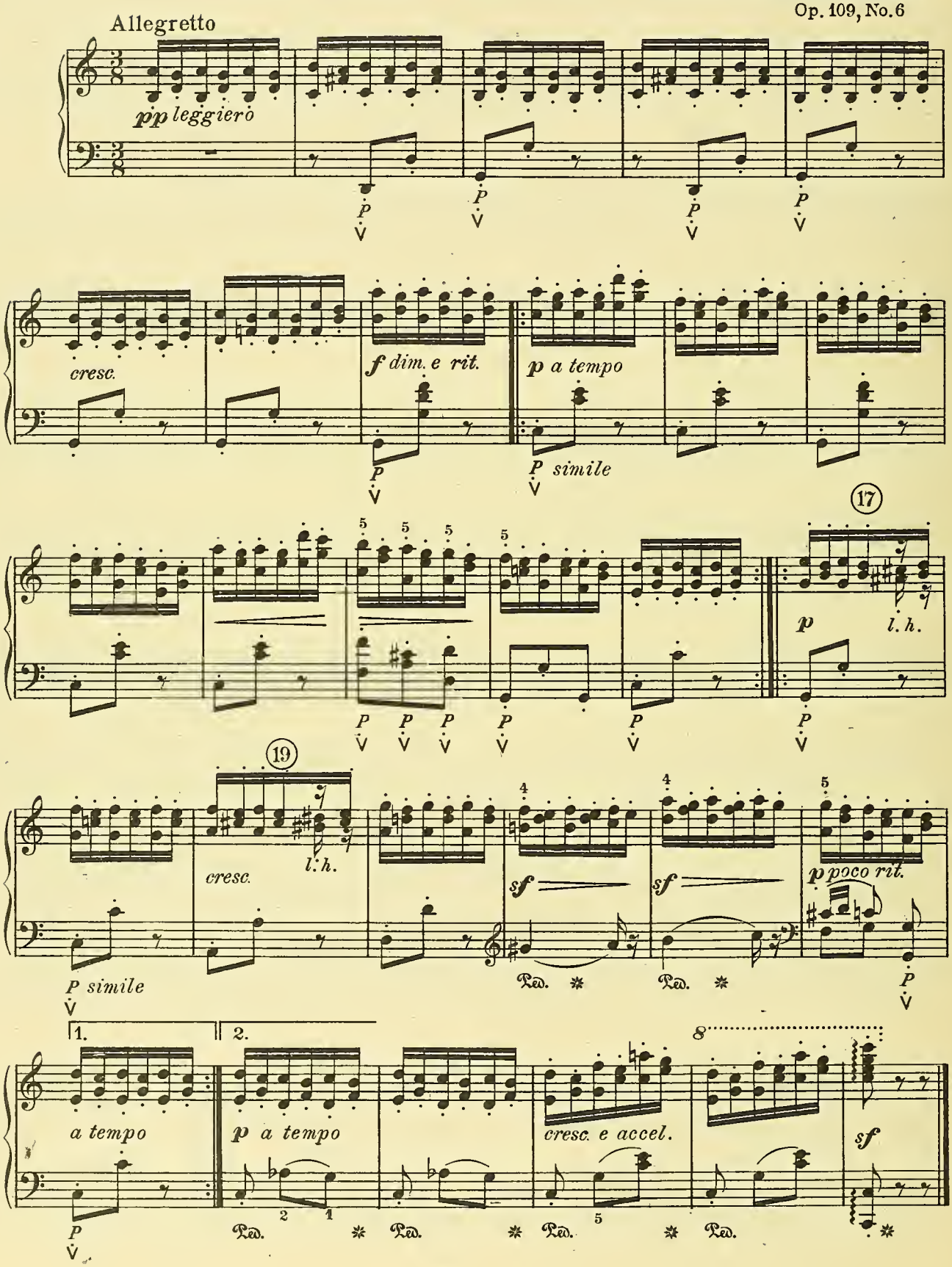

tr
p scherzando
staccato
r.h.
r.h.
r.h.
r.h.
sempre staccato
r.h.
f
fz


mf espress.
f marc.
r.h.
l.h.
p leggiero
sempre staccato
p
L'istesso tempo
grazioso
staccato
poco più forte


Ped.
staccato
pp
8

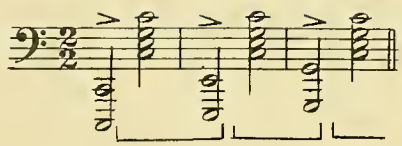
THE STAGE COACH
L'ENJOUÉE

F. BURGMULLER
Op. 109, No. 6

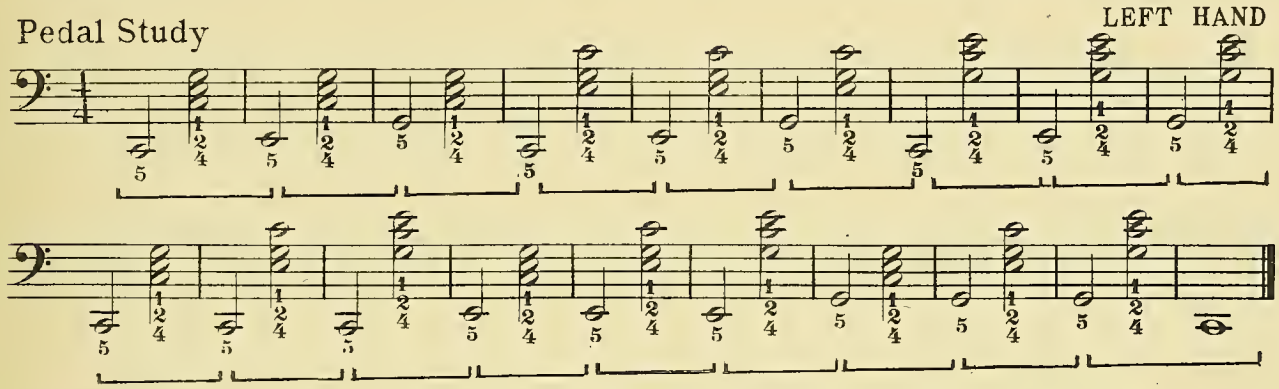


chord to a *minor* triad, as in Example No. 4, and transpose through all twelve Keys; also practise the triads and Inversions with basses, as in Example No. 2, and the full triads with Octave basses, Example No. 1, as an exercise for the syncopated pedal, and transpose through all twelve Keys.

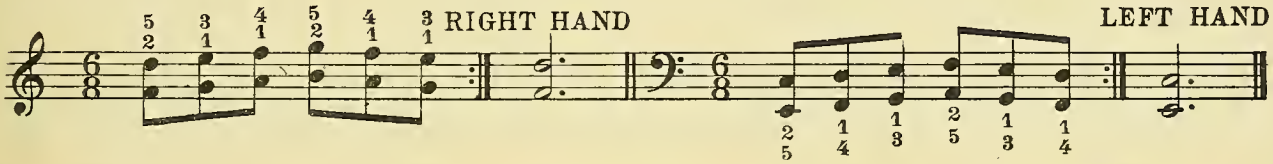
Example No. 1 **Full Triads**



Example No. 2 **Triads and Inversions with Basses**

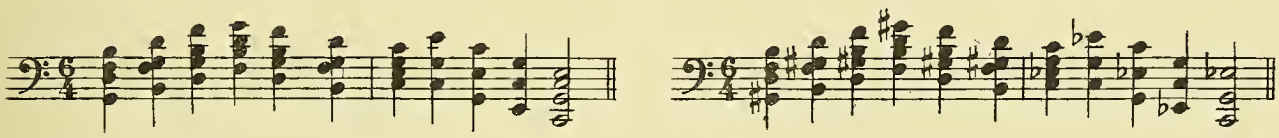


Example No. 3 **Preparatory Exercise for *major* Scales in Double Sixths**

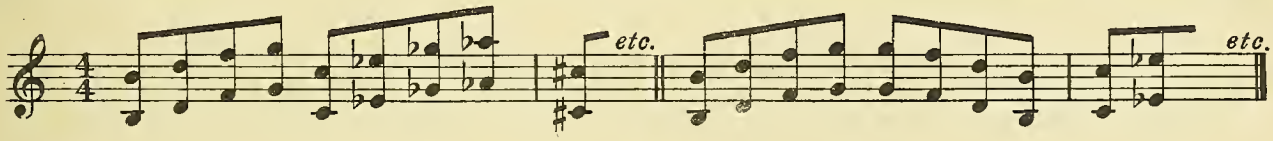


Example No. 4 **Seventh Chord to Triad Resolutions, in Dispersed Chords**

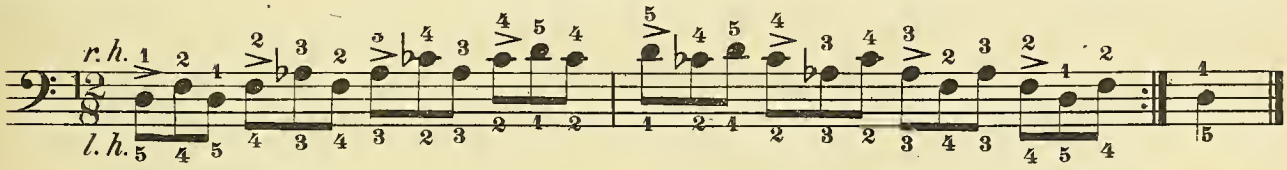
[DOMINANT SEVENTH TO MAJOR TRIAD] [DIMINISHED SEVENTH TO MINOR TRIAD]



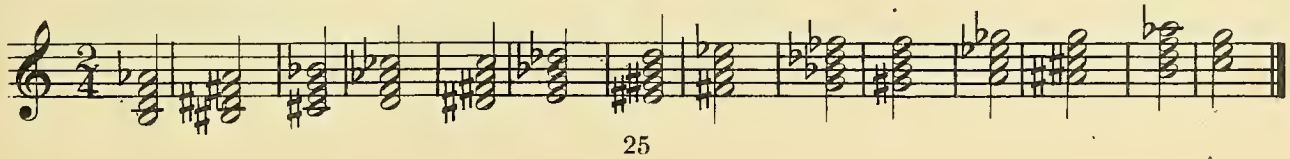
Example No. 5 **Models for Dominant Seventh Inversions, in Octaves**



Example No. 6 ***Broken* Diminished Seventh Chords, in "tucked" Triplets**



Example No. 7 **Ascending Chromatic Series of Twelve Diminished Seventh Chords**

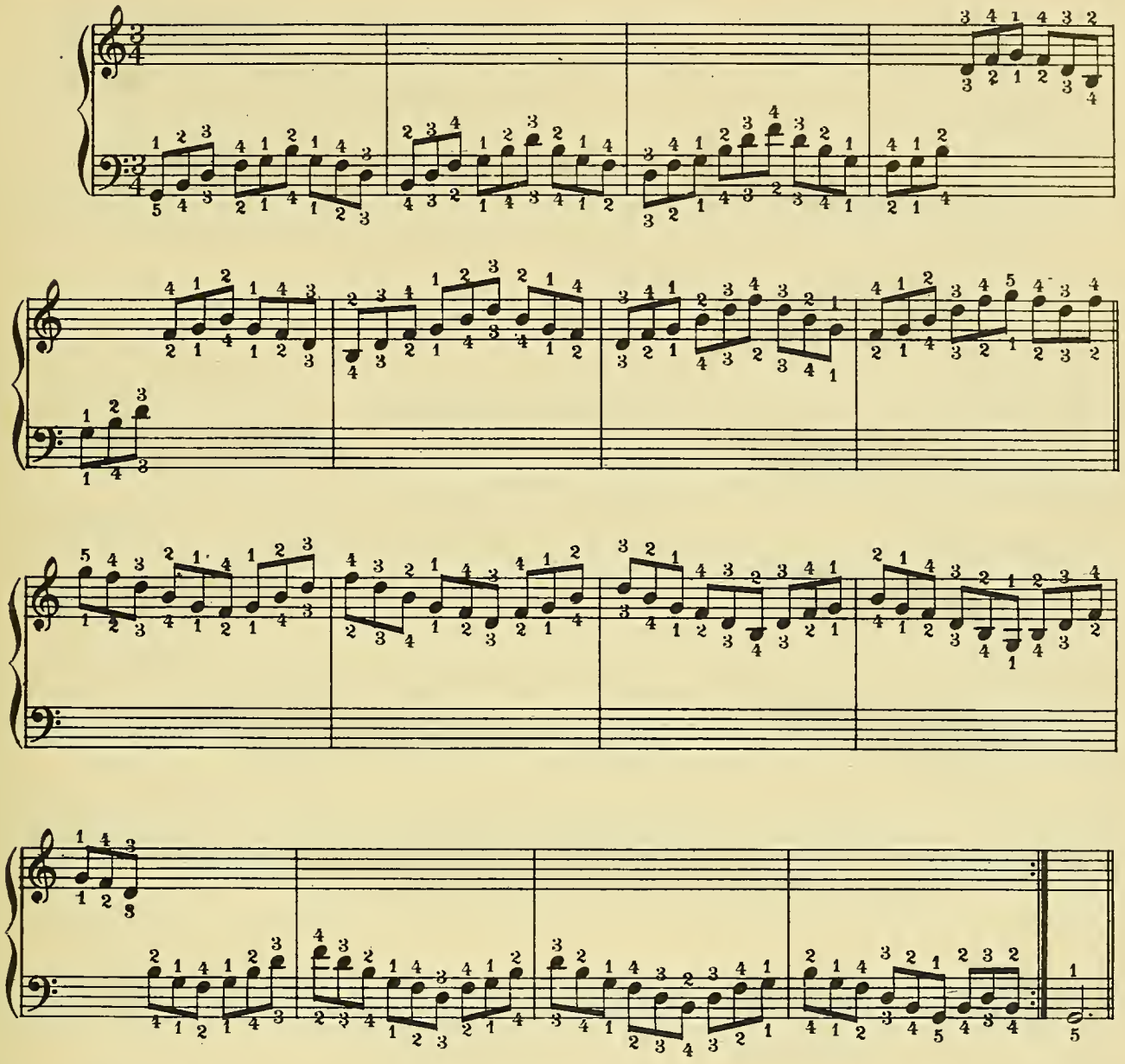


Example No. 8
[Illustration No. 5]

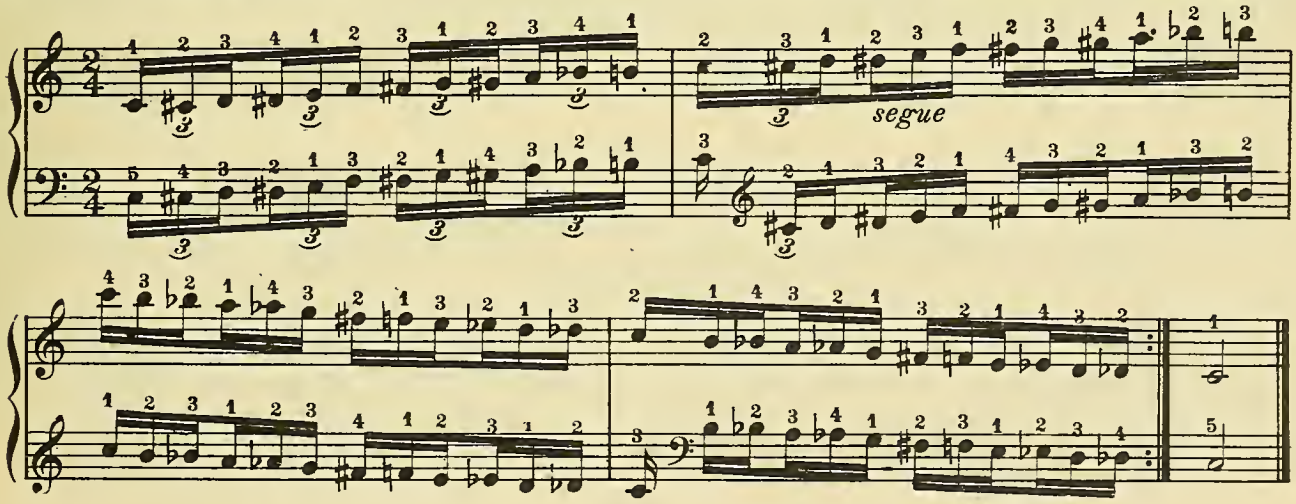
THE DOMINANT SEVENTH CHORD
AND ITS INVERSIONS

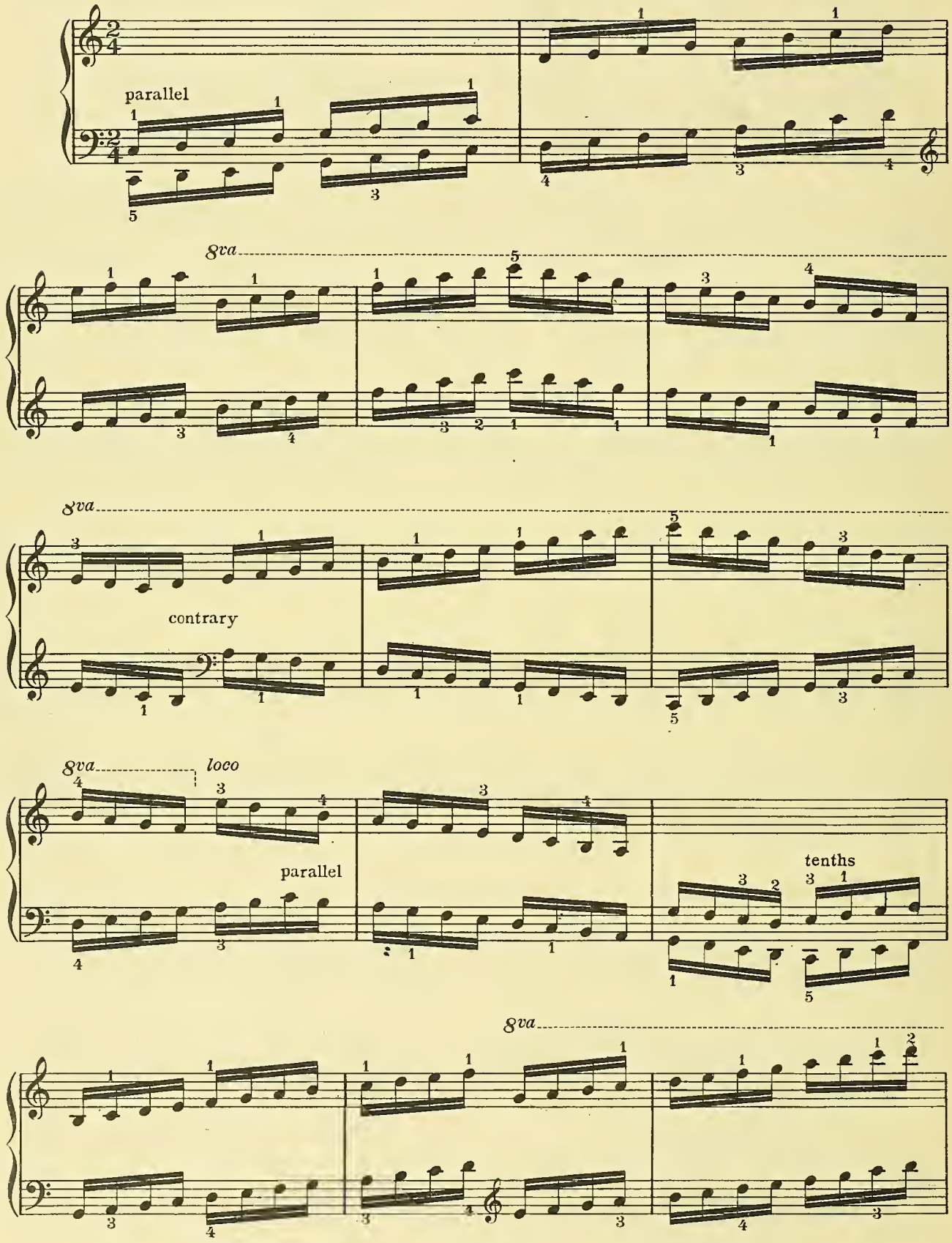
ROOT POSITION (First Position)				FIRST INVERSION (Second Position)				SECOND INVERSION (Third Position)				THIRD INVERSION (Fourth Position)			
1	2	4	5	1	2	4	5	1	2	3	5	1	2	4	5
G	B	D	F	B	D	F	**G**	D	F	**G**	B	F	**G**	B	D
5	4	2	1	5	4	2	1	5	3	2	1	5	4	2	1
1	2	4	5	1	2	4	5	1	2	3	5	1	2	4	5
C	E	G	B♭	E	G	B♭	**C**	G	B♭	**C**	E	B♭	**C**	E	G
5	3	2	1	5	4	2	1	5	3	2	1	5	4	2	1
1	2	4	5	1	2	4	5	1	2	3	5	1	2	4	5
F	A	C	E♭	A	C	E♭	**F**	C	E♭	**F**	A	E♭	**F**	A	C
5	3	2	1	5	4	2	1	5	3	2	1	5	4	2	1
1	2	4	5	1	2	4	5	1	2	3	5	1	2	4	5
B♭	D	F	A♭	D	F	A♭	**B♭**	F	A♭	**B♭**	D	A♭	**B♭**	D	F
5	3	2	1	5	4	2	1	5	3	2	1	5	4	2	1
1	2	4	5	1	2	4	5	1	2	3	5	1	2	4	5
E♭	G	B♭	D♭	G	B♭	D♭	**E♭**	B♭	D♭	**E♭**	G	D♭	**E♭**	G	B♭
5	3	2	1	5	4	2	1	5	3	2	1	5	4	2	1
1	2	3	5	1	2	4	5	1	2	3	5	1	2	4	5
A♭	C	E♭	G♭	C	E♭	G♭	**A♭**	E♭	G♭	**A♭**	C	G♭	**A♭**	C	E♭
5	3	2	1	5	4	2	1	5	3	2	1	5	4	2	1
1	2	3	5	1	2	4	5	1	2	3	5	1	2	4	5
C♯	E♯	G♯	B	E♯	G♯	B	**C♯**	G♯	B	**C♯**	E	B	C♯	**E♯**	G♯
5	3	2	1	5	4	2	1	5	3	2	1	5	4	2	1
1	2	3	5	1	2	4	5	1	2	3	5	1	2	4	5
F♯	A♯	C♯	E	A♯	C♯	E	**F♯**	C♯	E	**F♯**	A♯	E	**F♯**	A♯	C♯
5	3	2	1	5	4	2	1	5	3	2	1	5	4	2	1
1	2	3	5	1	2	4	5	1	2	3	5	1	2	4	5
B	D♯	F♯	A	D♯	F♯	A	**B**	F♯	A	**B**	D♯	A	**B**	D♯	F♯
5	3	2	1	5	4	2	1	5	3	2	1	5	4	2	1
1	2	4	5	1	2	4	5	1	2	3	5	1	2	4	5
E	G♯	B	D	G♯	B	D	**E**	B	D	**E**	G♯	D	**E**	G♯	B
5	3	2	1	5	4	2	1	5	3	2	1	5	4	2	1
1	2	4	5	1	2	4	5	1	2	3	5	1	2	4	5
A	C♯	E	G	C♯	E	G	**A**	E	G	**A**	C♯	G	**A**	C♯	E
5	3	2	1	5	4	2	1	5	3	2	1	5	4	2	1
1	2	4	5	1	2	4	5	1	2	3	5	1	2	4	5
D	F♯	A	C	F♯	A	C	**D**	A	C	**D**	F♯	C	**D**	F♯	A
5	3	2	1	5	4	2	1	5	3	2	1	5	4	2	1

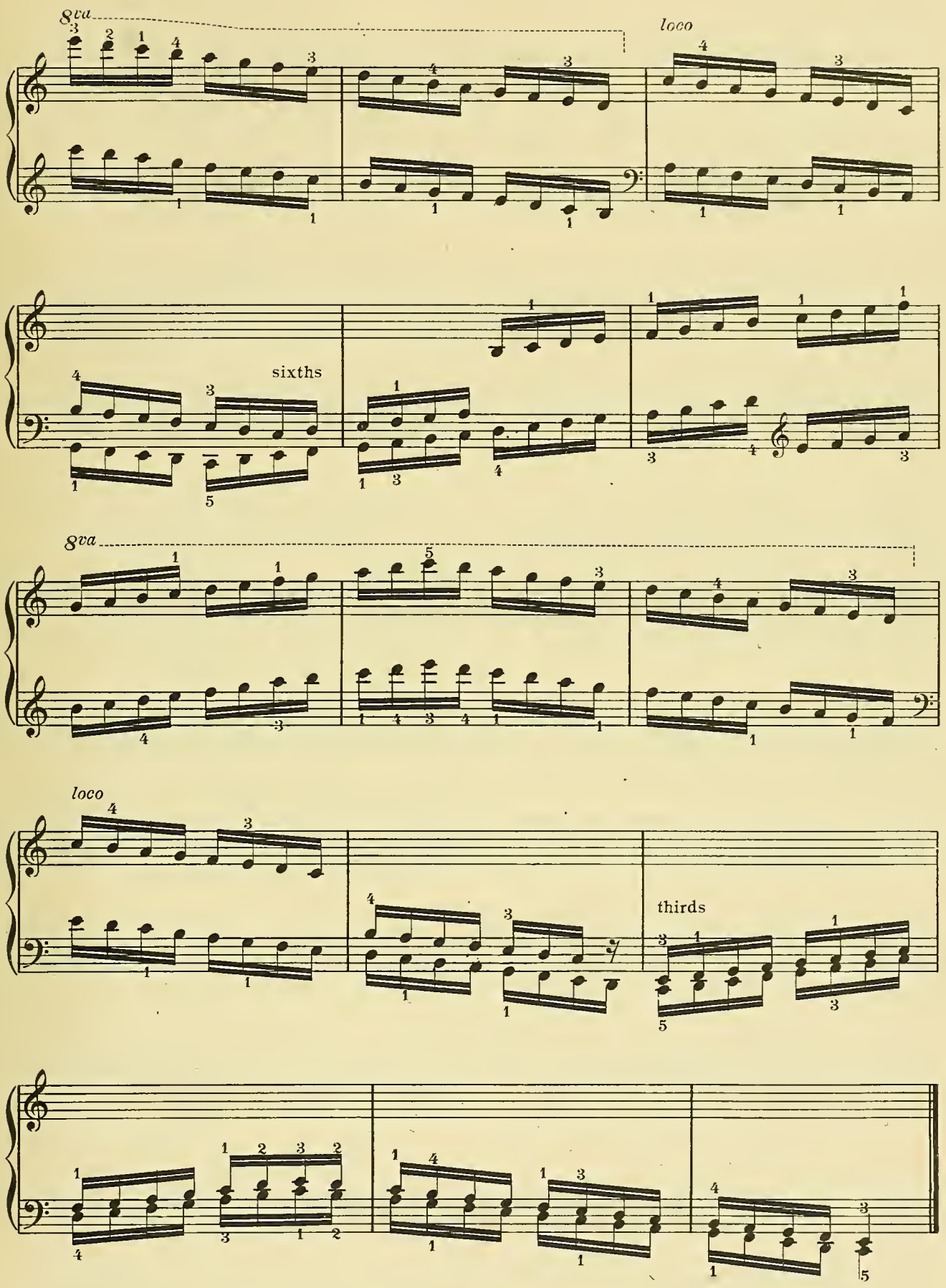
Example No. 9 **Dominant Seventh Undulations**



Example No. 10 **Chromatic Scale in Triplets, with Velocity Fingering**

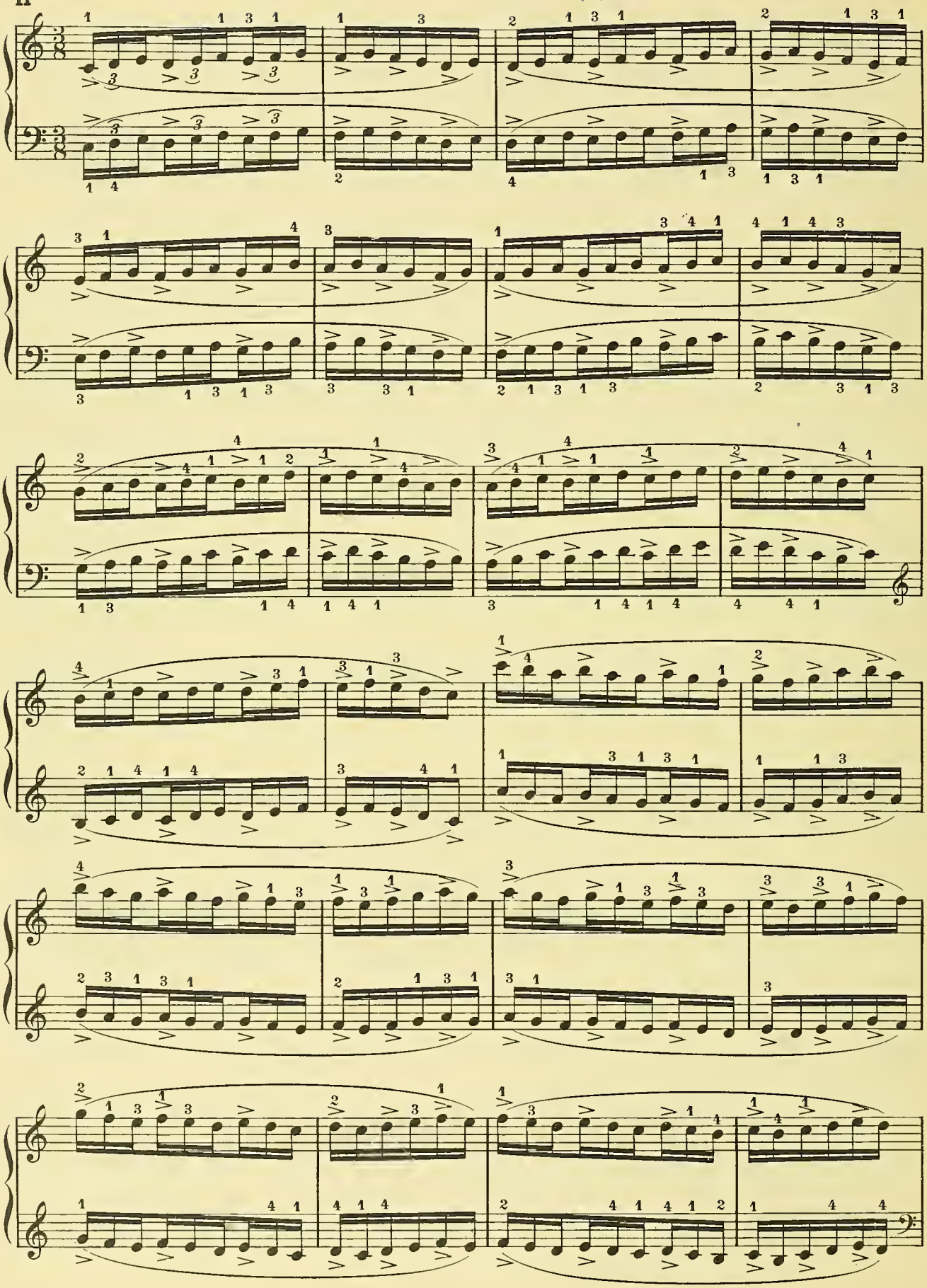



parallel
8va
8va
contrary
8va
loco
parallel
tenths
8va

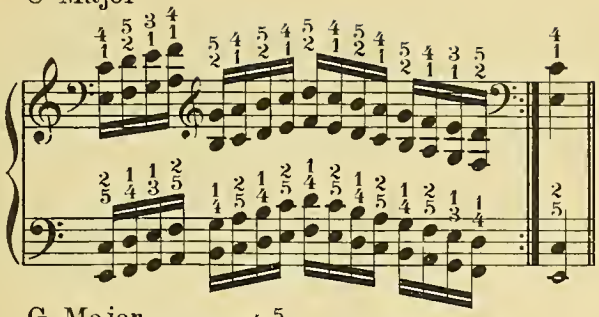

8va
loco
sixths
8va
loco
thirds

Example No. 8 H

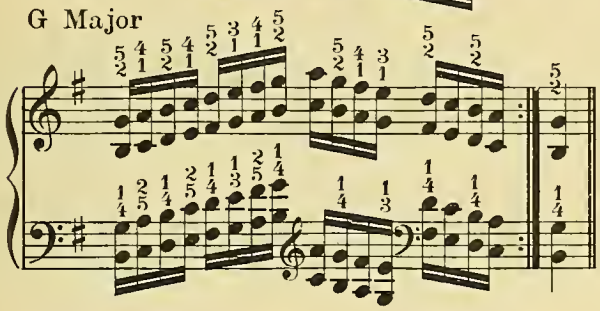
Continuation of Scale Variants



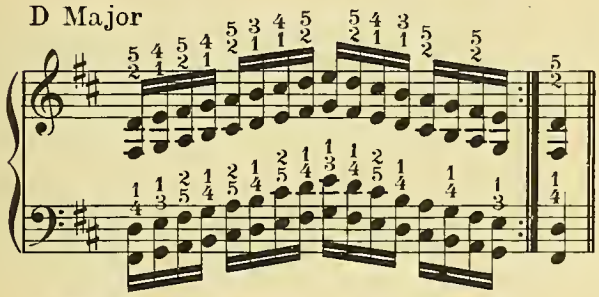
C Major



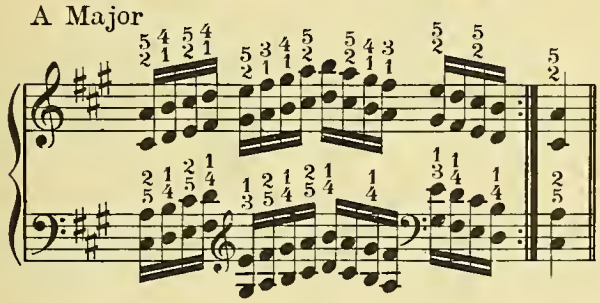
G Major



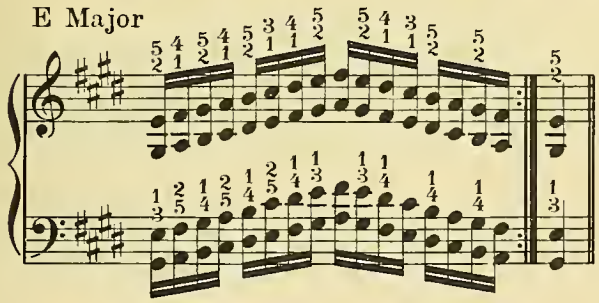
D Major



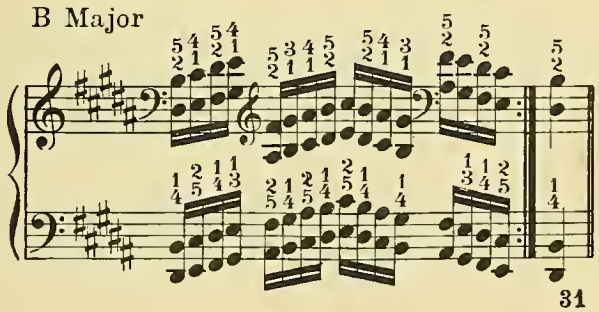
A Major



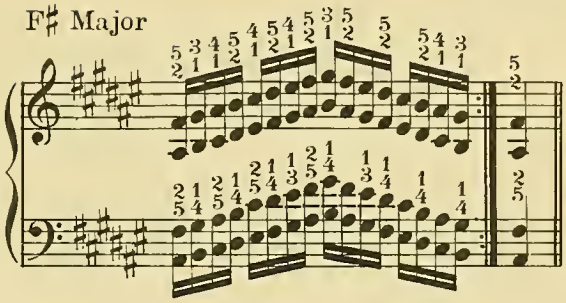
E Major



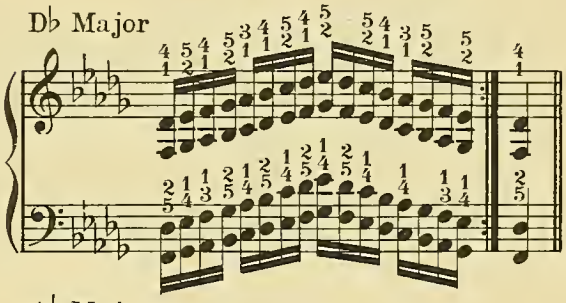
B Major



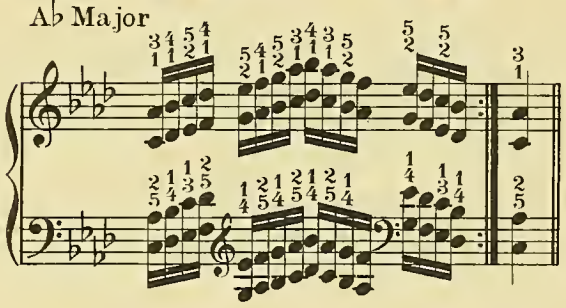
F♯ Major



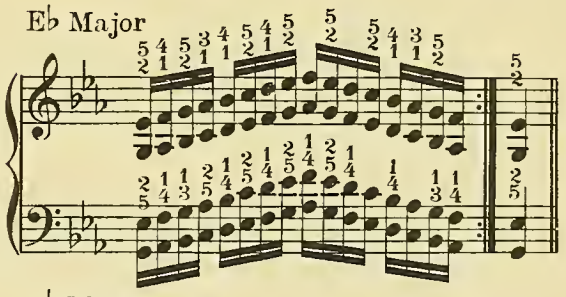
D♭ Major



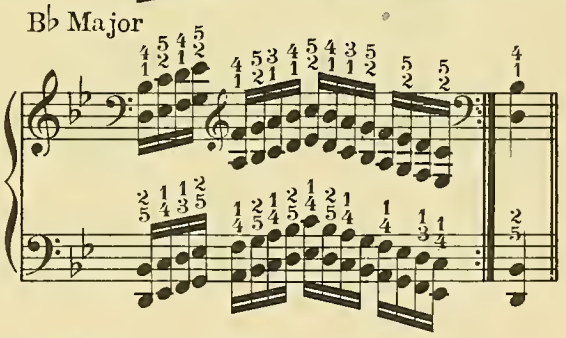
A♭ Major



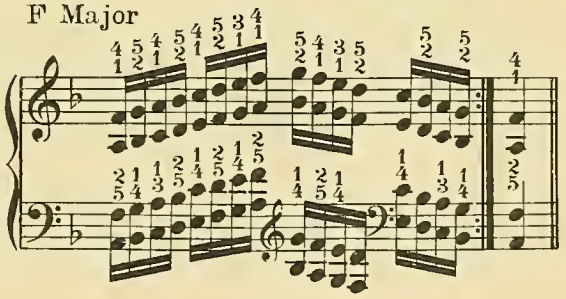
E♭ Major



B♭ Major



F Major



Example No. 14

Harmonic Minor Scales in Double Sixths

C Minor (Harmonic)

G Minor

D Minor

A Minor

E Minor

B Minor

F♯ Minor

C♯ Minor

G♯ Minor

E♭ Minor

B♭ Minor

F Minor

XXX

REVIEW AND RECREATION

§ 1. All of the pieces in this Chapter should be added to the student's permanent repertoire. In addition to their intrinsic musical value they are well suited for recital purposes.

Elegy, *Massenet* [PAGE 33]

§ 2. The melody is entirely in the left-hand part. In playing it with a clear, singing tone, try to imagine the effect of a 'cello. The syncopated accompaniment should be played very lightly, except for momentary stress in appreciation of the melodic value which attaches to certain tones of this accompaniment, chiefly those which re-echo fragments of melody. The upper tones of some chords (3–4) (11) constitute a counter-melody which may be very delicately brought out. Towards the end (26) the imitation in the right-hand part should be considered to have full melodic value.

Prelude, *Bach* [PAGE 35]

§ 3. This small PRELUDE is a splendid example of Bach's consummate mastery of ornamental material. Throughout the *broken* chord design, the melodic outline is ever present. Not a single tone of the ornamental harmonic figure could well be dispensed with, though they are necessary only to the rhythmic structure. After the piece has been carefully and slowly practised until there is no longer any hesitancy as to the reading of notes, it gradually may be increased to a well moving but always regular *tempo*, with a pure tone, and appropriate dynamic contrasts, emphasizing the lyric quality and clearly outlining the melody. [§ 1]

Humoresque, *Rheinberger* [PAGE 36]

§ 4. Lightness and rapidity are essential in playing this HUMORESQUE. The touch used is mostly *staccato*, though short melodic phrases in *legato* style occur frequently. The principal difficulty is the playing of the *staccato eighth* notes and the *quarter* note chord in the same hand (13). This chord on the second count should be quite subordinate, as if taken with the left hand instead of the right, to which it is given solely on account of the speed. [§ 2]

ELEGY

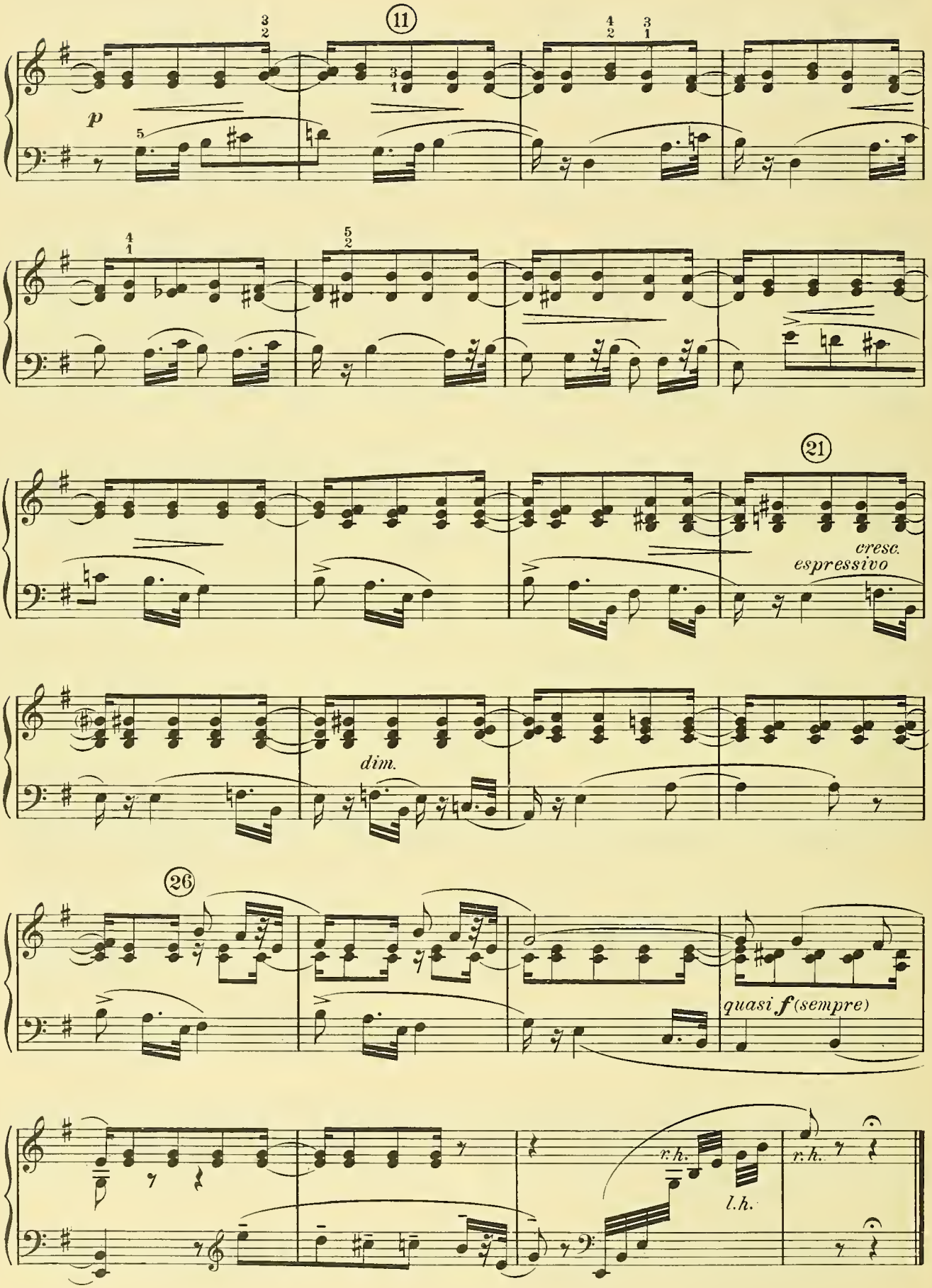
MASSENET

Lento, ma non troppo

mf

mf

Ped. *


11
p
21
cresc.
espressivo
dim.
26
quasi f (sempre)
r.h.
l.h.
r.h.

PRELUDE

J. S. BACH

Moderato

p

p

p

mf

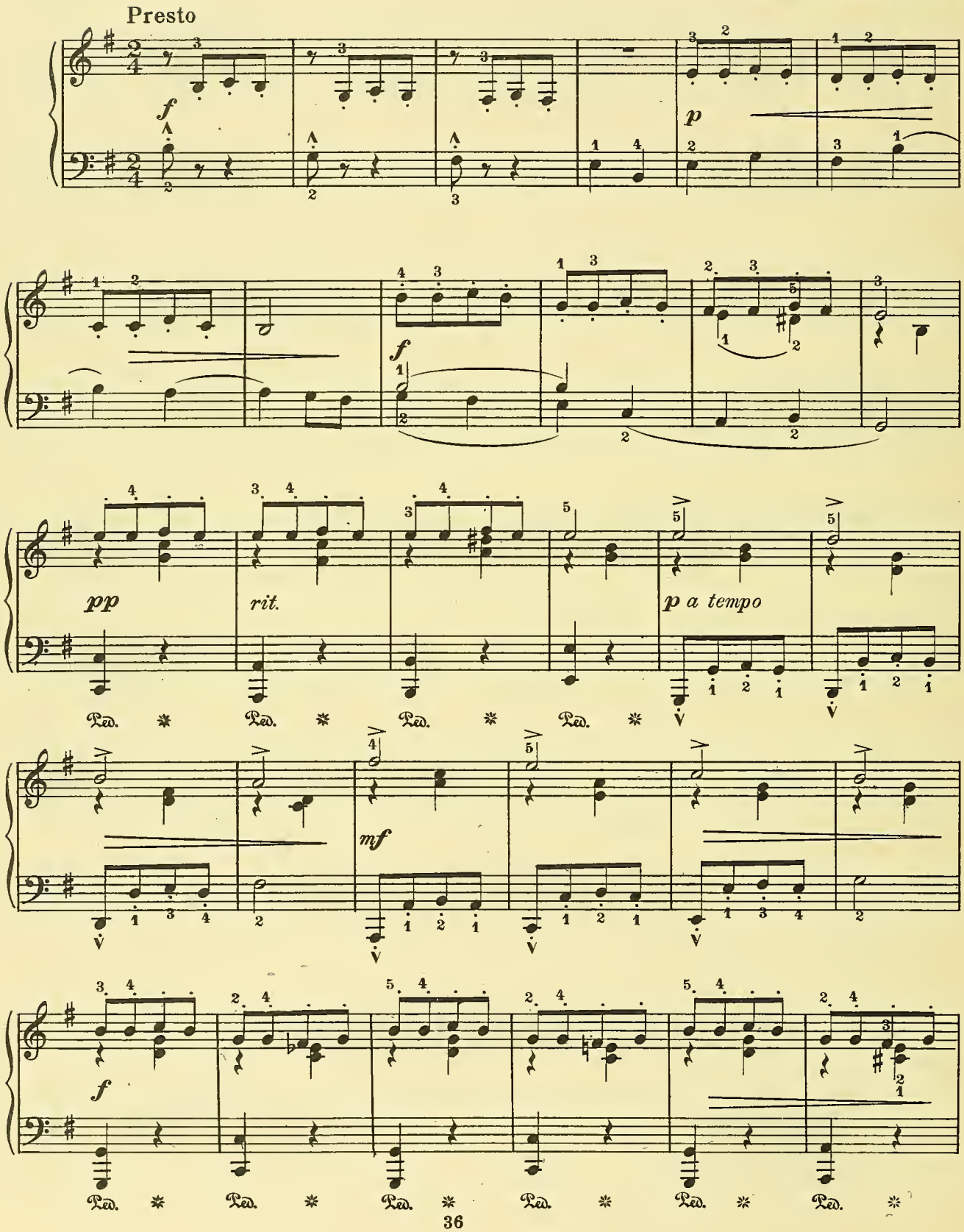
p

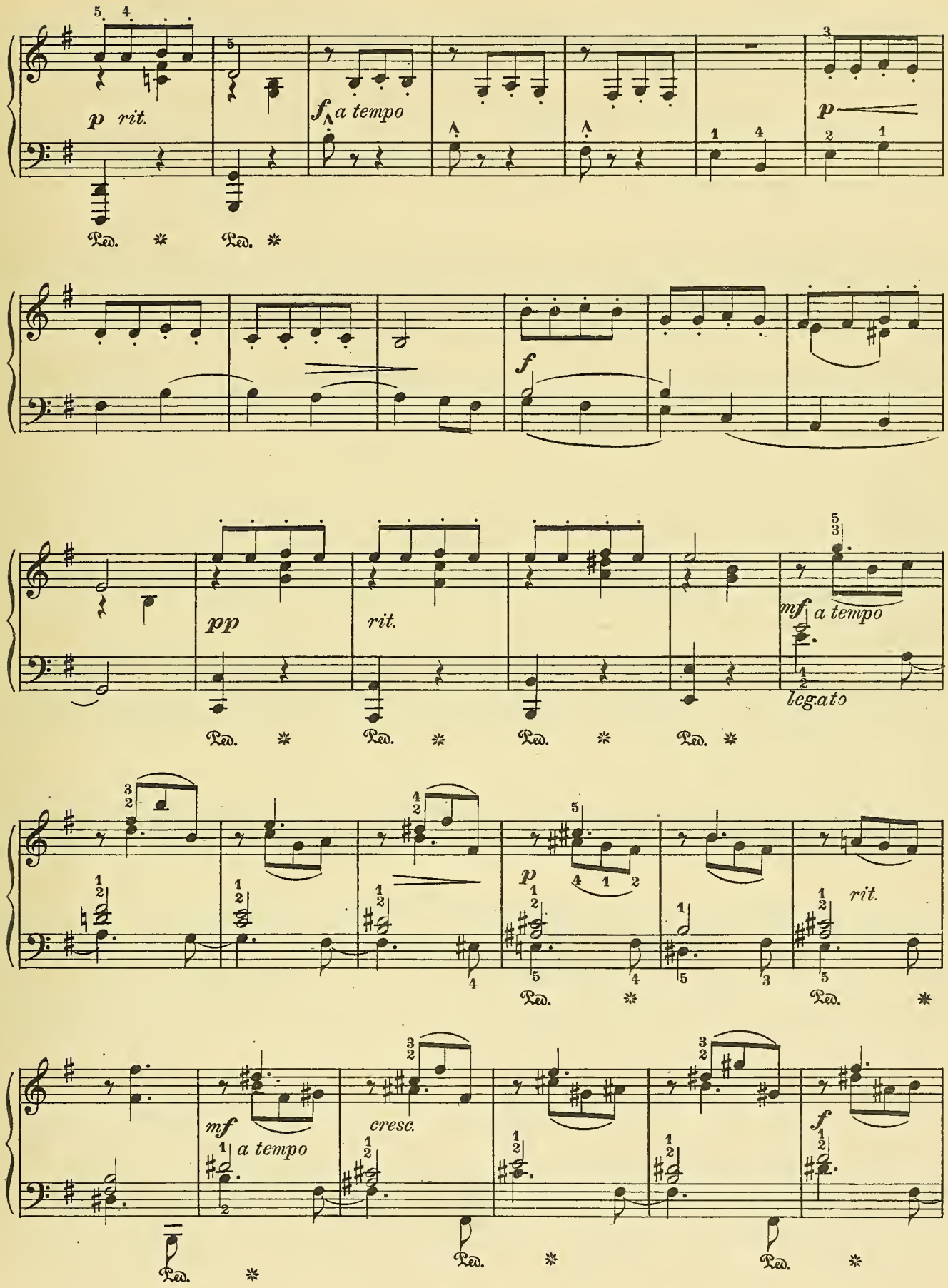
f

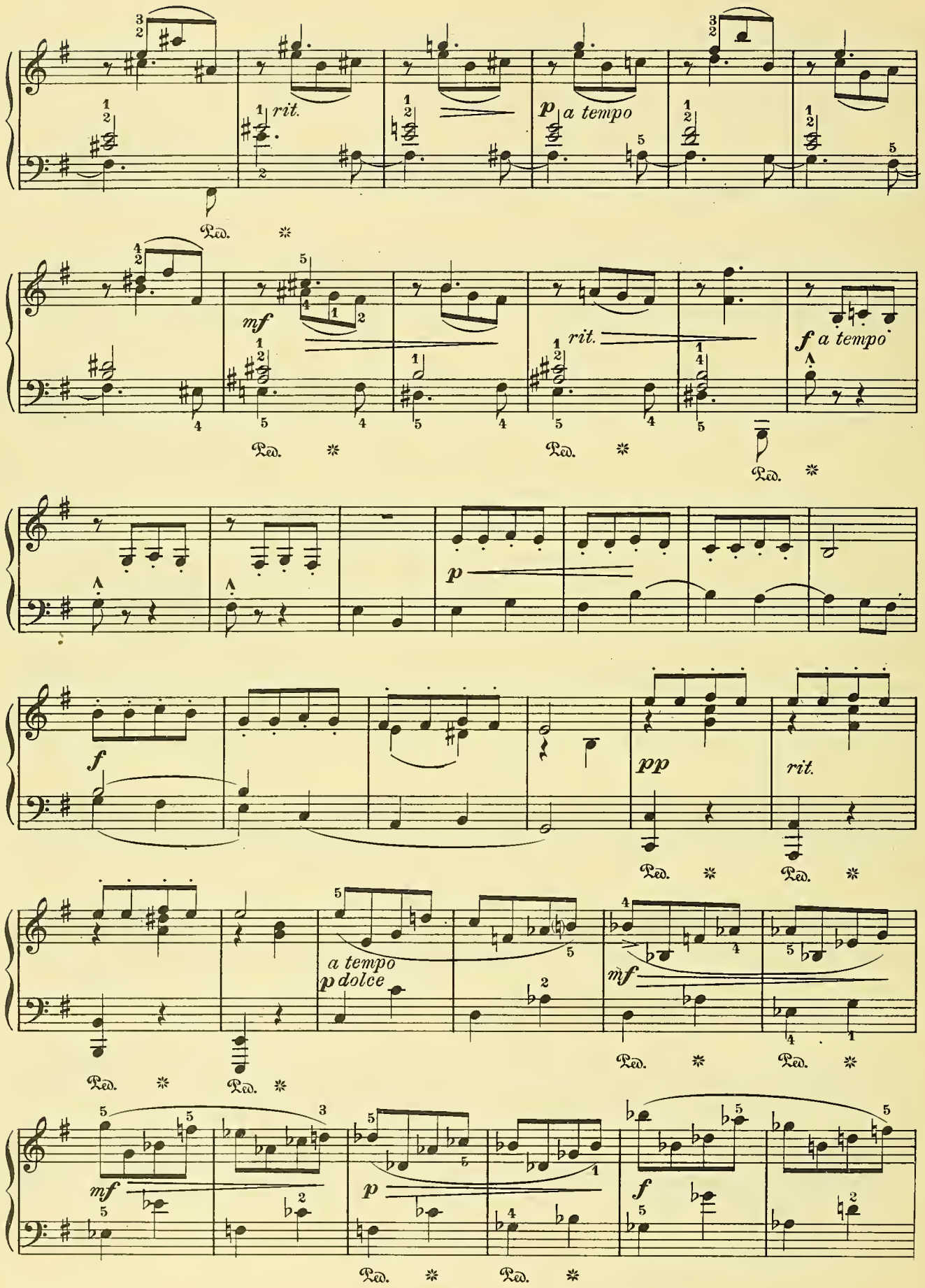
quasi pesante

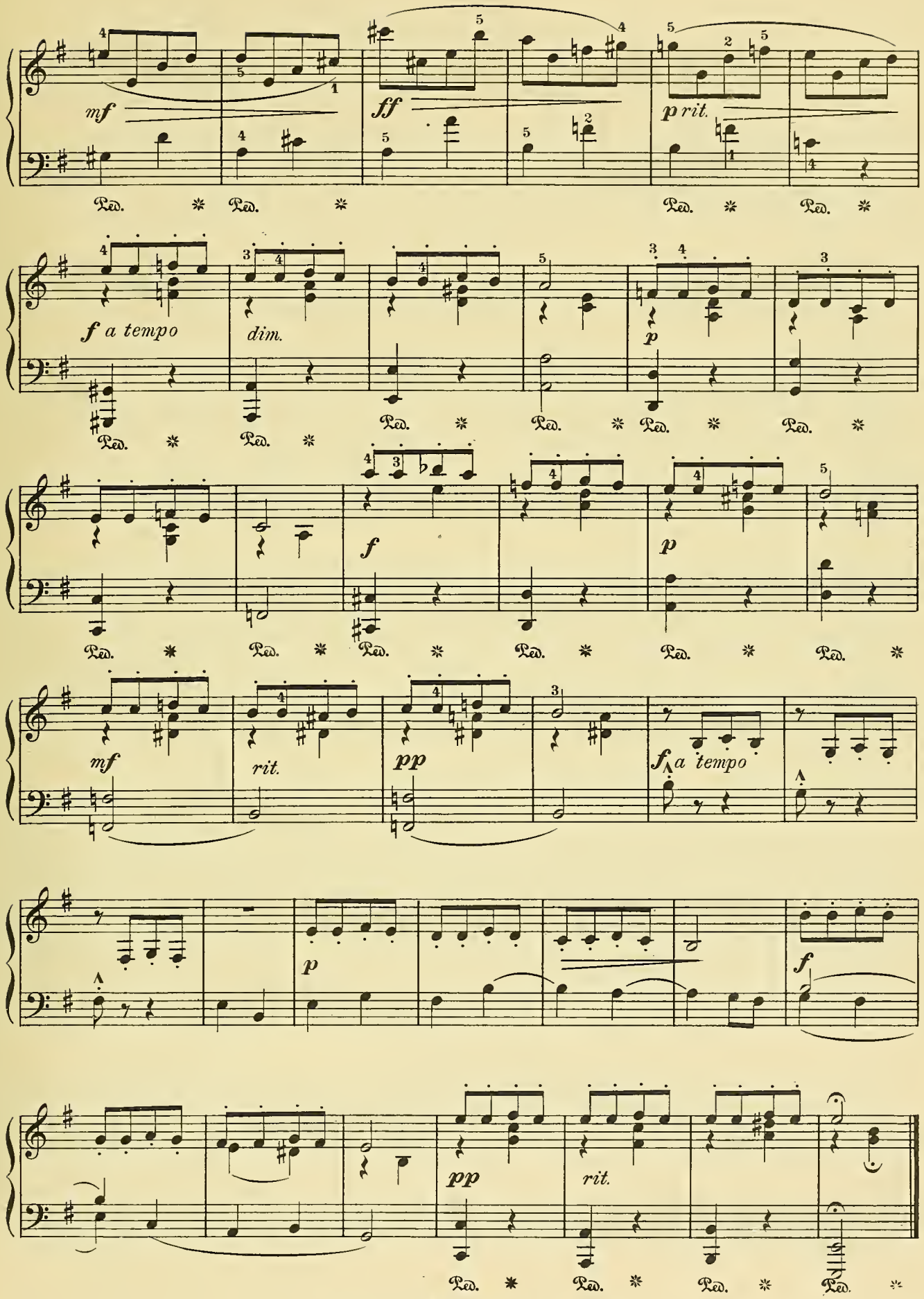
HUMORESQUE

JOSEF RHEINBERGER




p rit.
f a tempo
p
f
pp
rit.
mf a tempo
legato
p
rit.
mf a tempo
cresc.
f


rit.
p a tempo
mf
rit.
f a tempo
p
f
pp
rit.
a tempo
p dolce
mf
mf
p
f


mf
ff
p rit.
f a tempo
dim.
p
f
p
mf
rit.
pp
f a tempo
p
f
pp
rit.
Ped.

ALLEMANDE

(From Suite in F minor)

G. F. HÄNDEL

Allegretto con fuoco

f *dim.* *p* *f* *p* *cresc.* *fp grazioso* *mf* *cresc.* *f* *ff*

III

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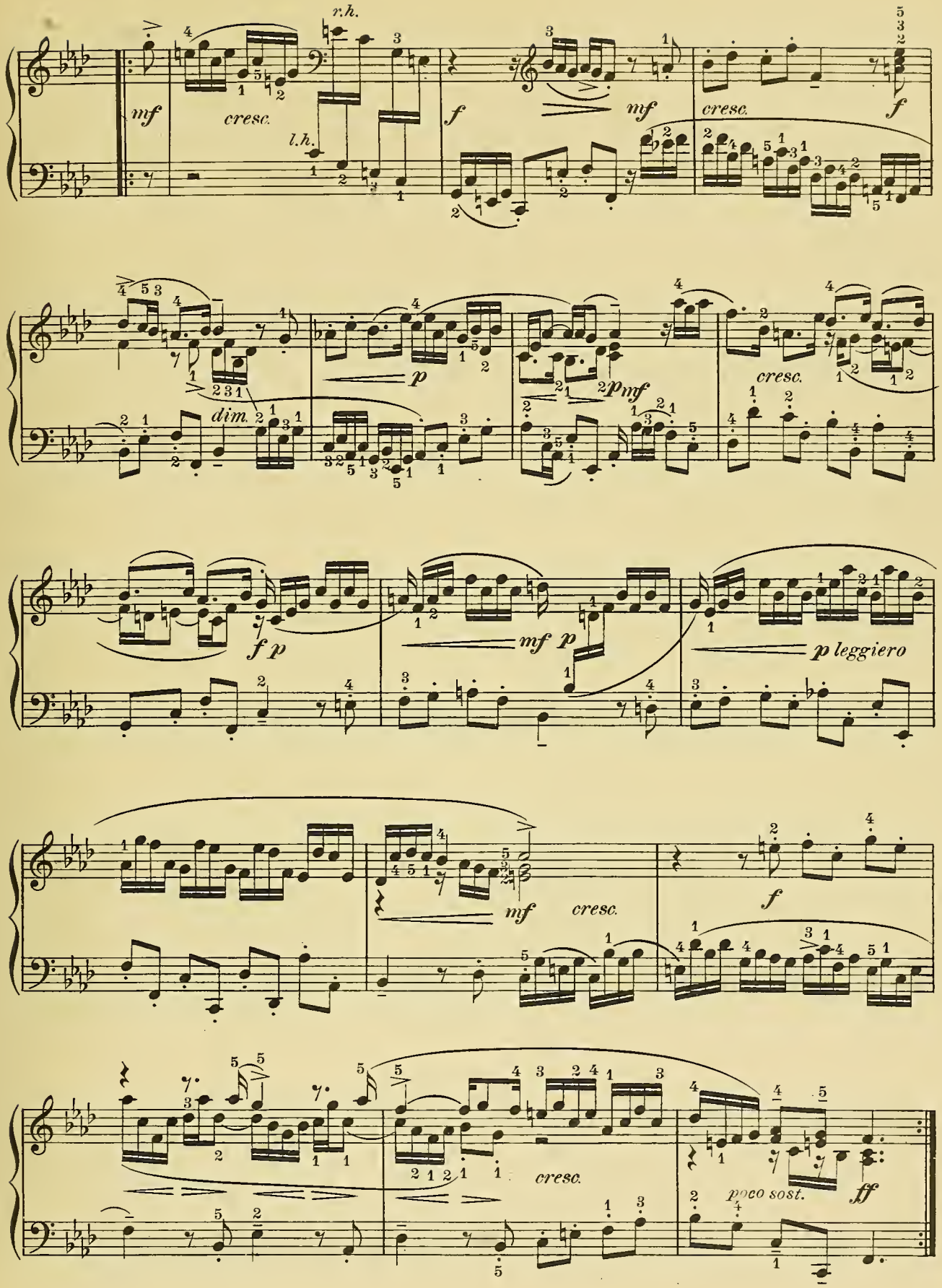
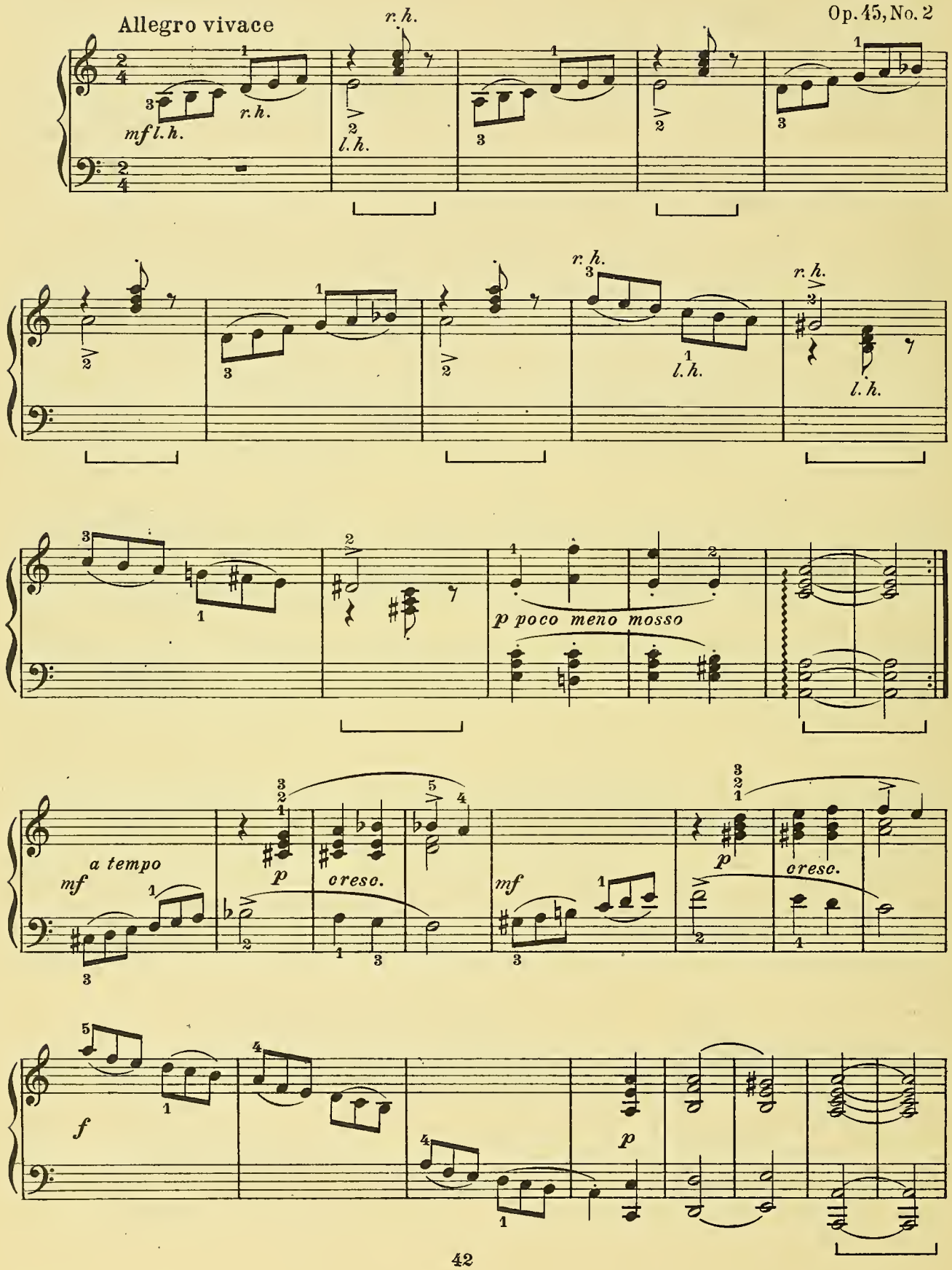
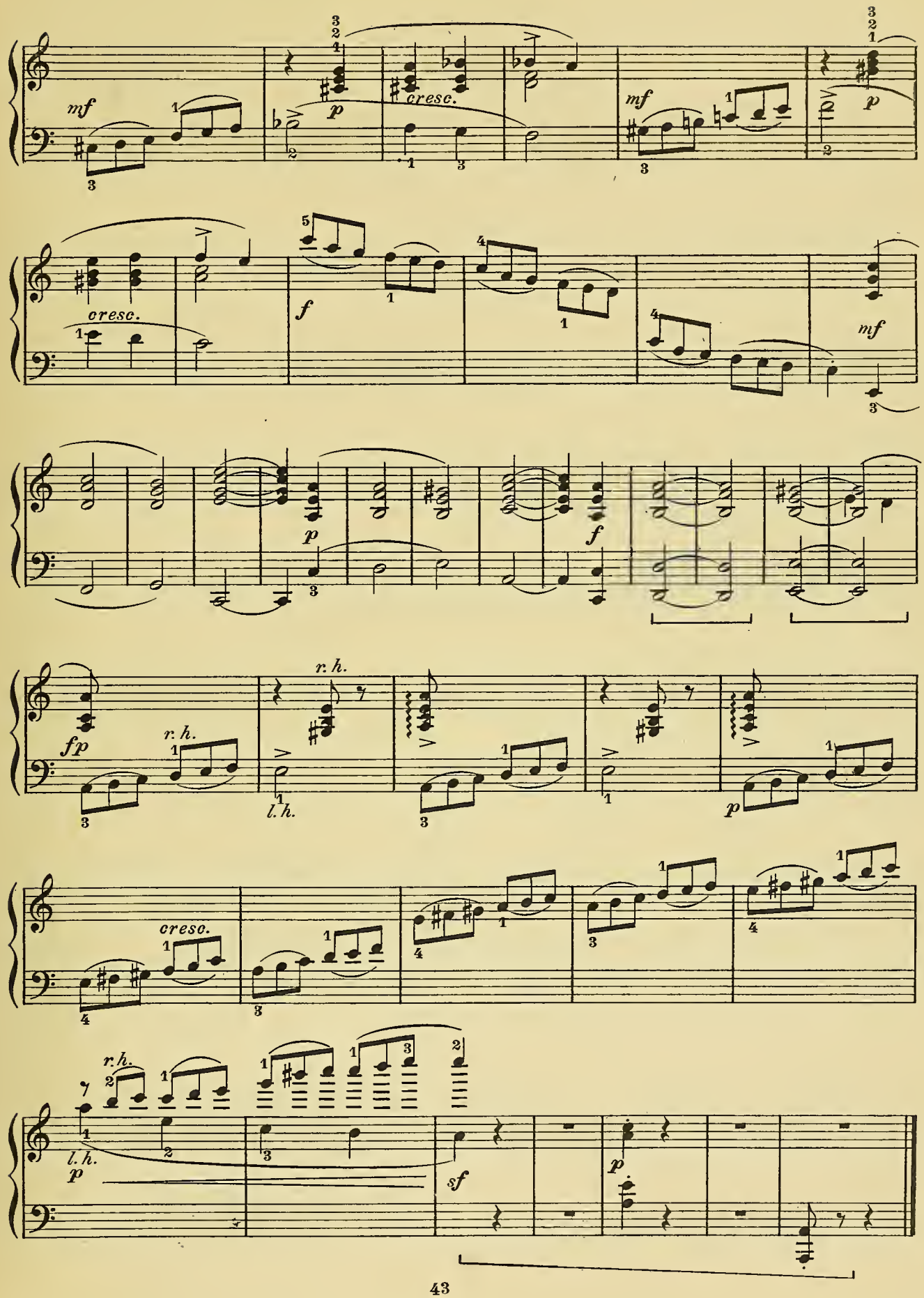

r.h.
l.h.
mf
cresc.
f
mf
cresc.
f
dim.
p
p
mf
cresc.
f p
mf p
p leggiero
mf
cresc.
f
cresc.
poco sost.
ff

L' AVALANCHE

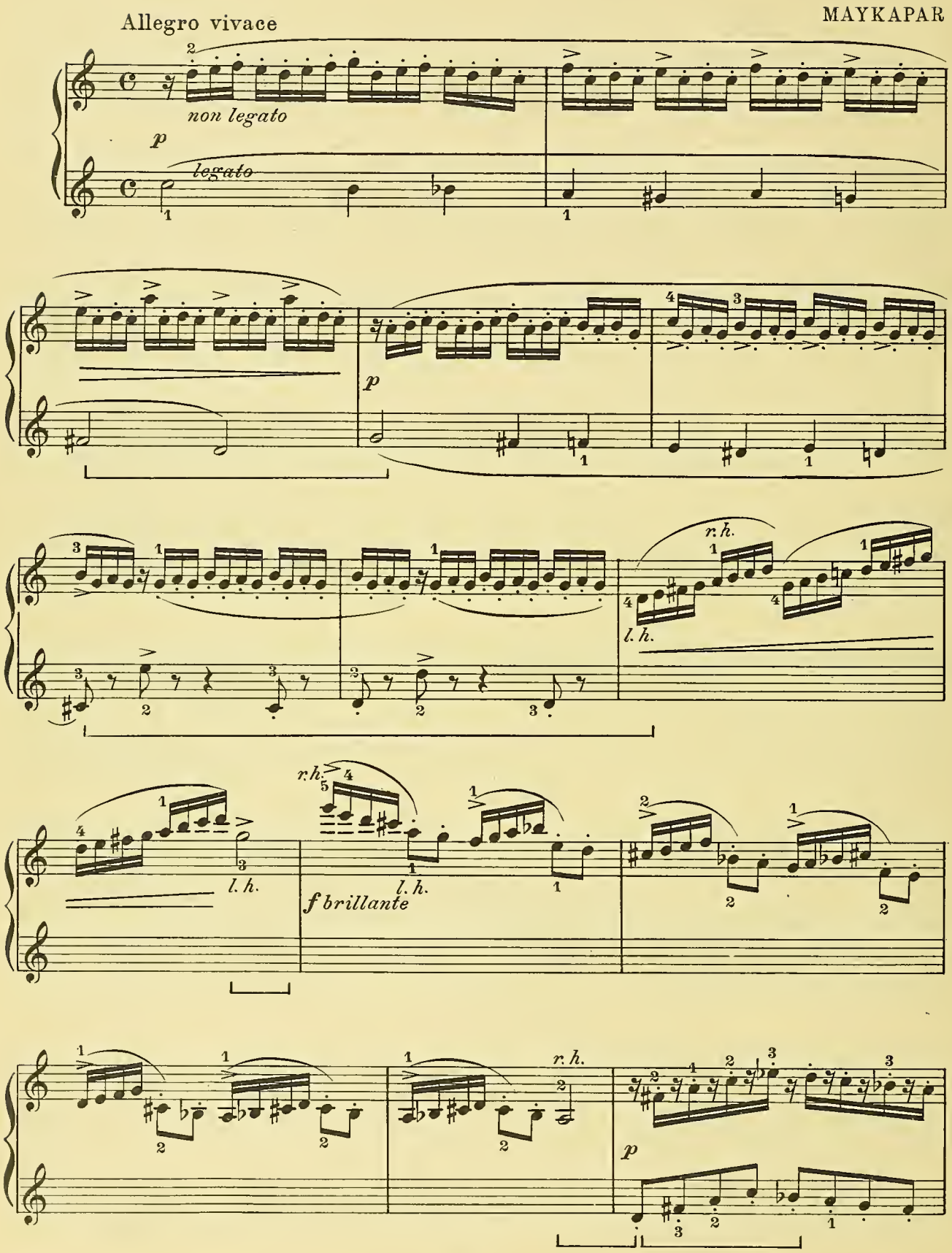
ST. HELLER
Op. 45, No. 2

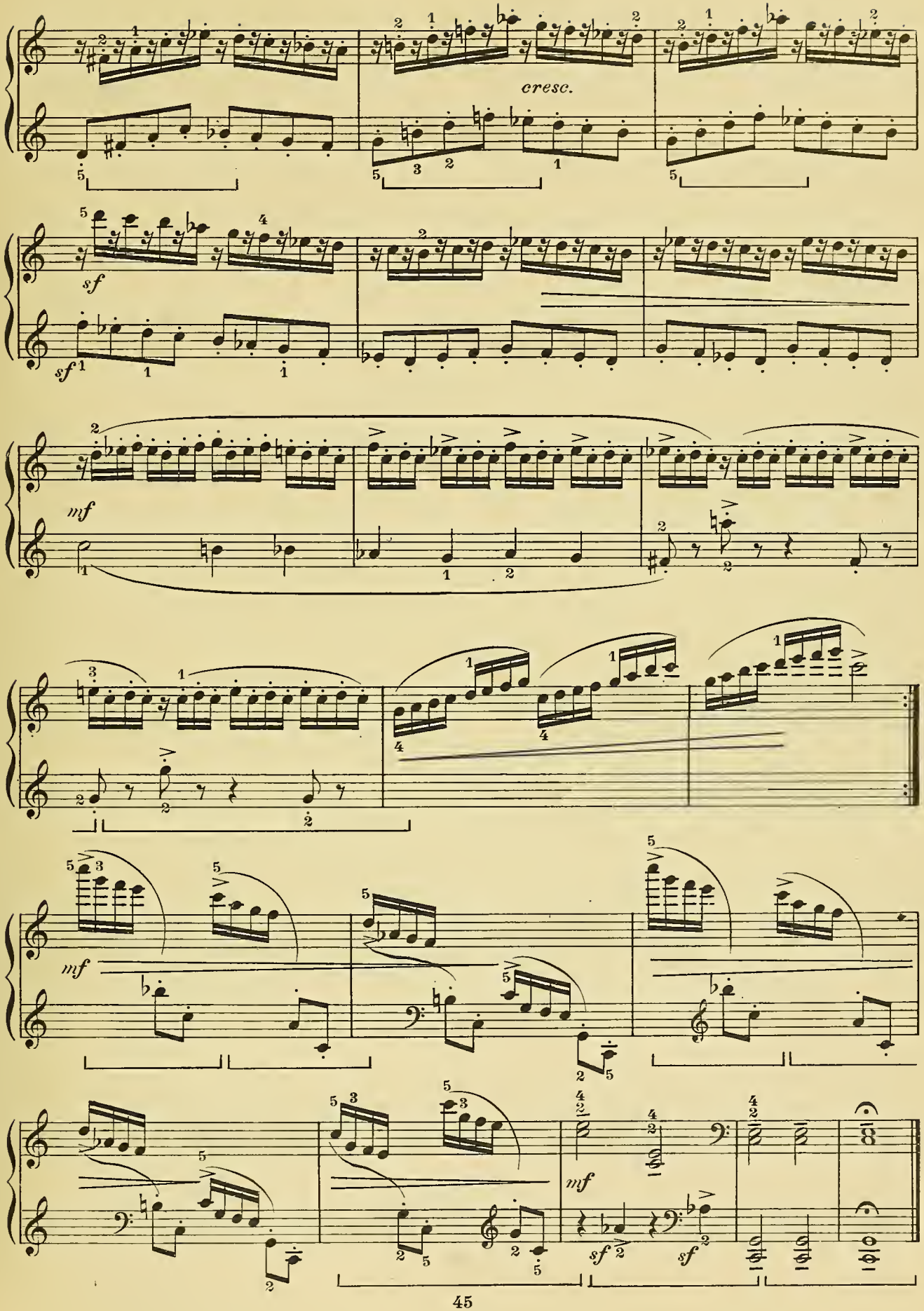



mf
p
cresc.
mf
p
cresc.
f
mf
p
f
fp
r. h.
l. h.
p
cresc.
r. h.
l. h.
p
sf
p

TOCCATINA

MAYKAPAR



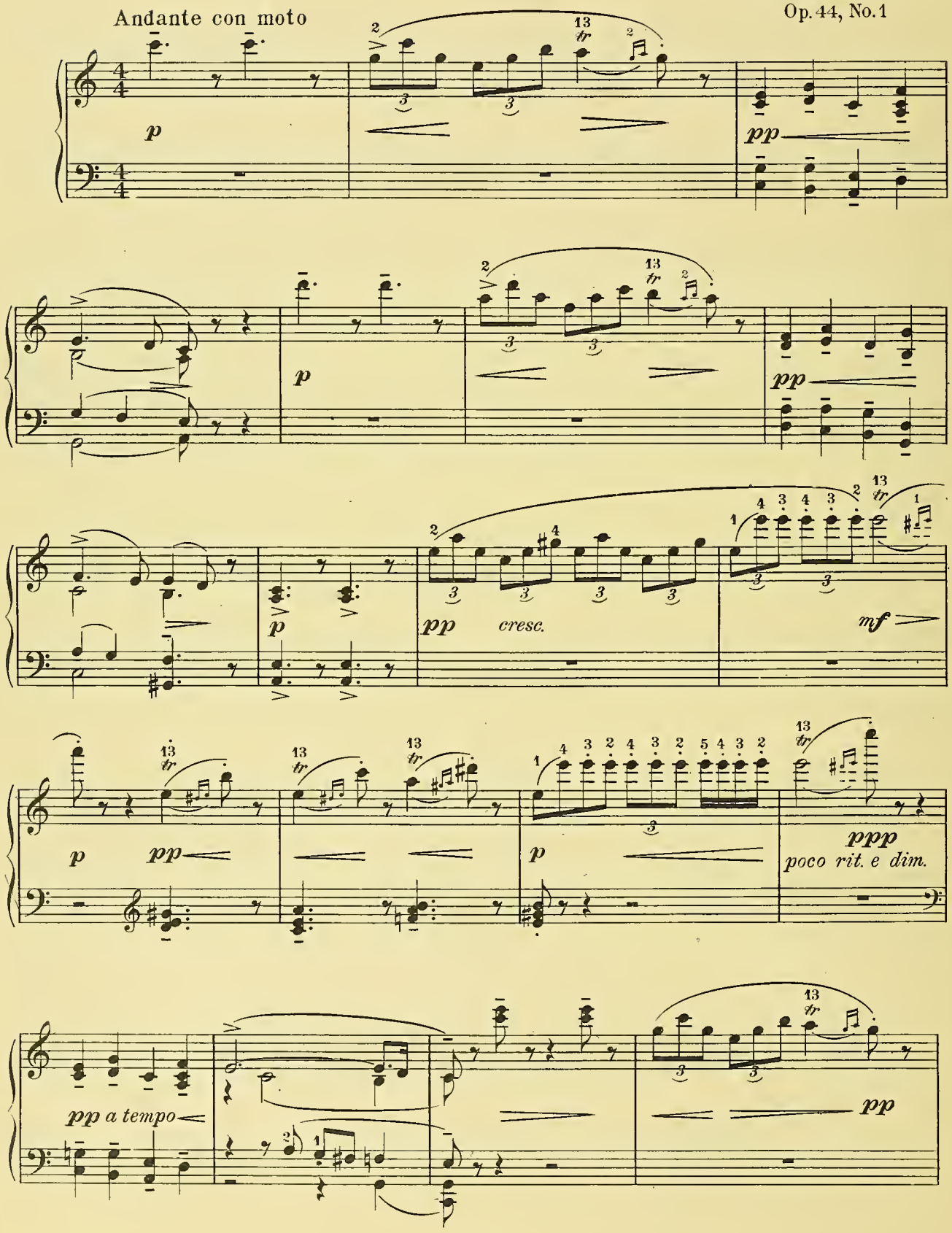

cresc.
sf
sf
mf
mf
mf
sf
sf

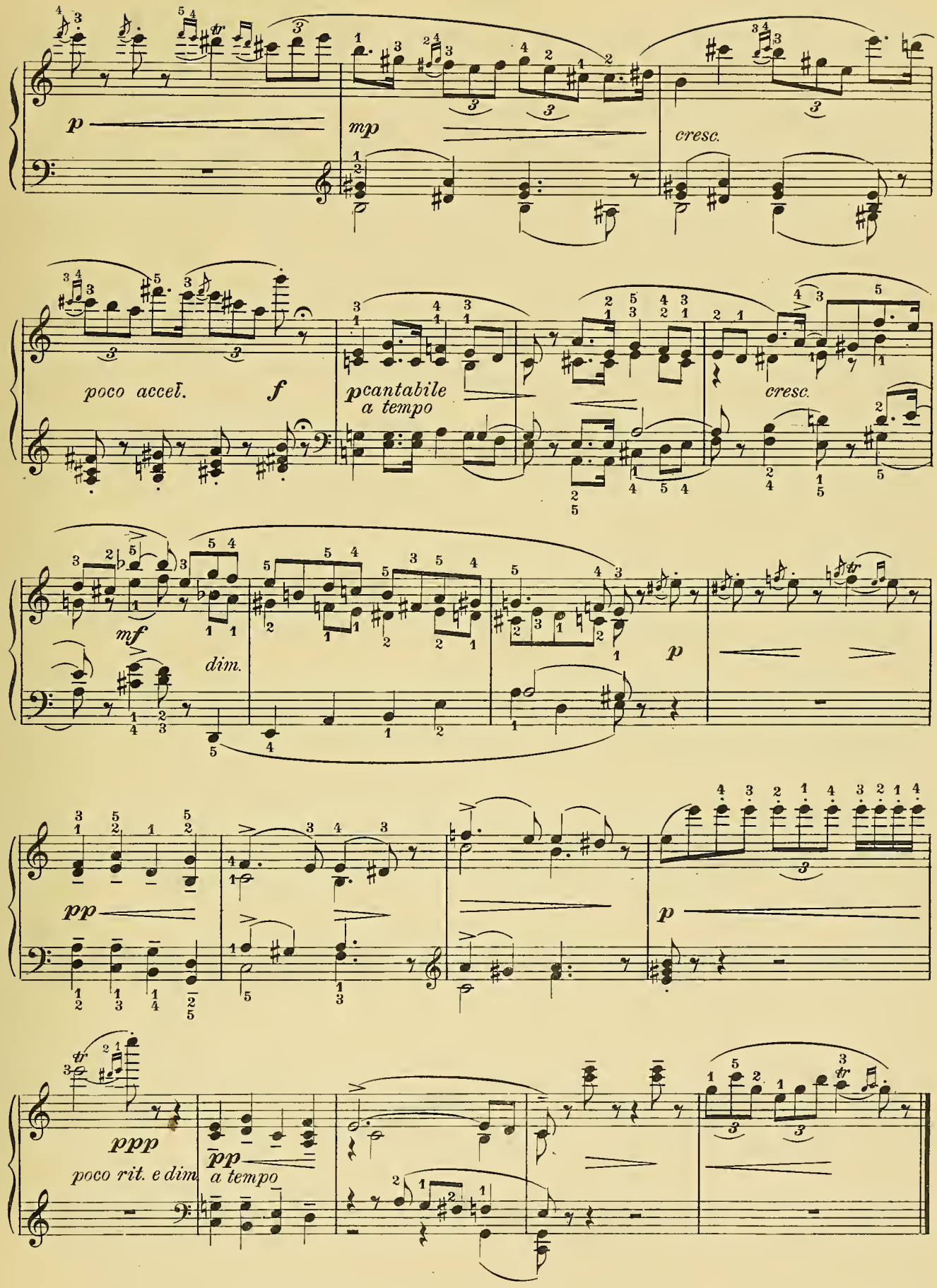
SUITE RUSTICA

I

MORNING

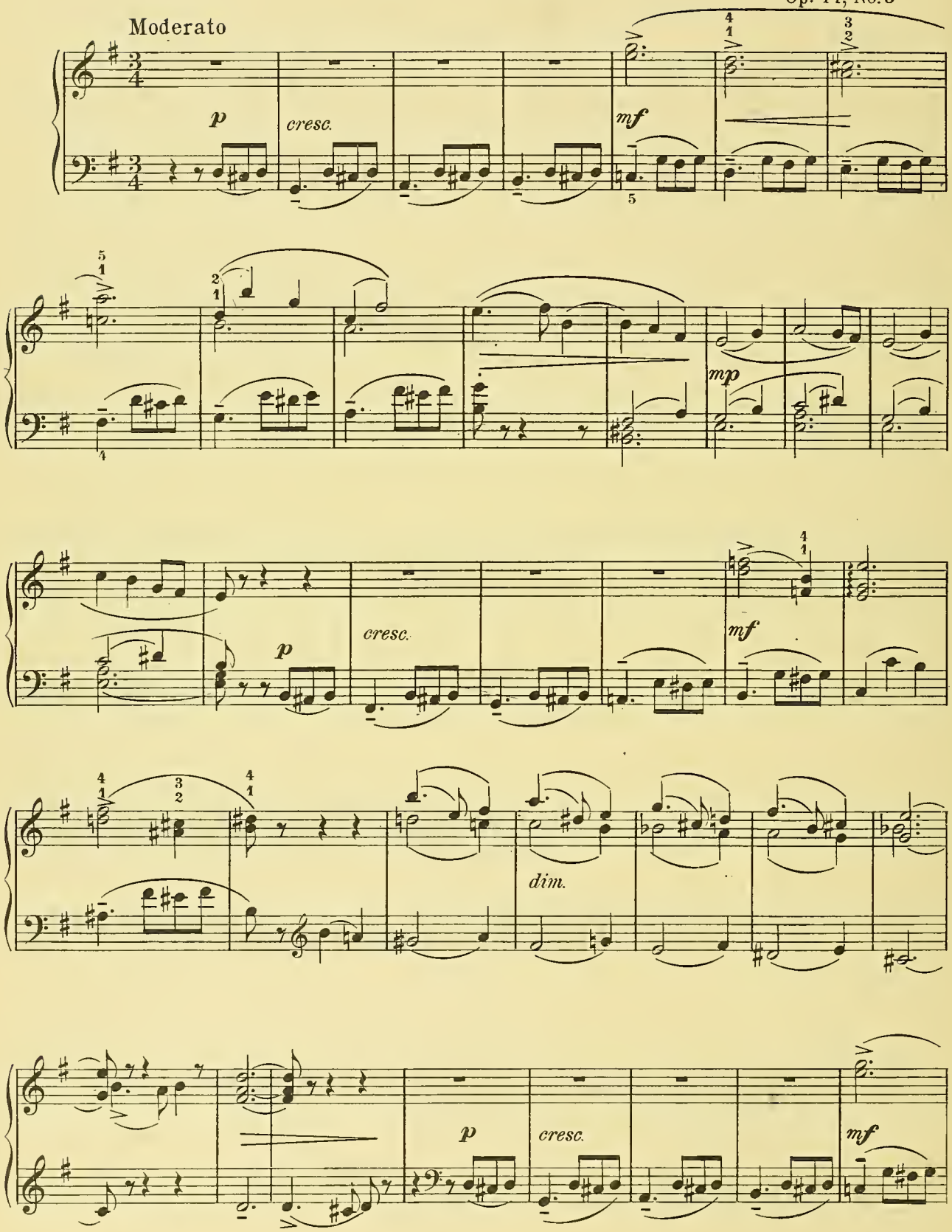
MORTIMER WILSON
Op. 44, No. 1

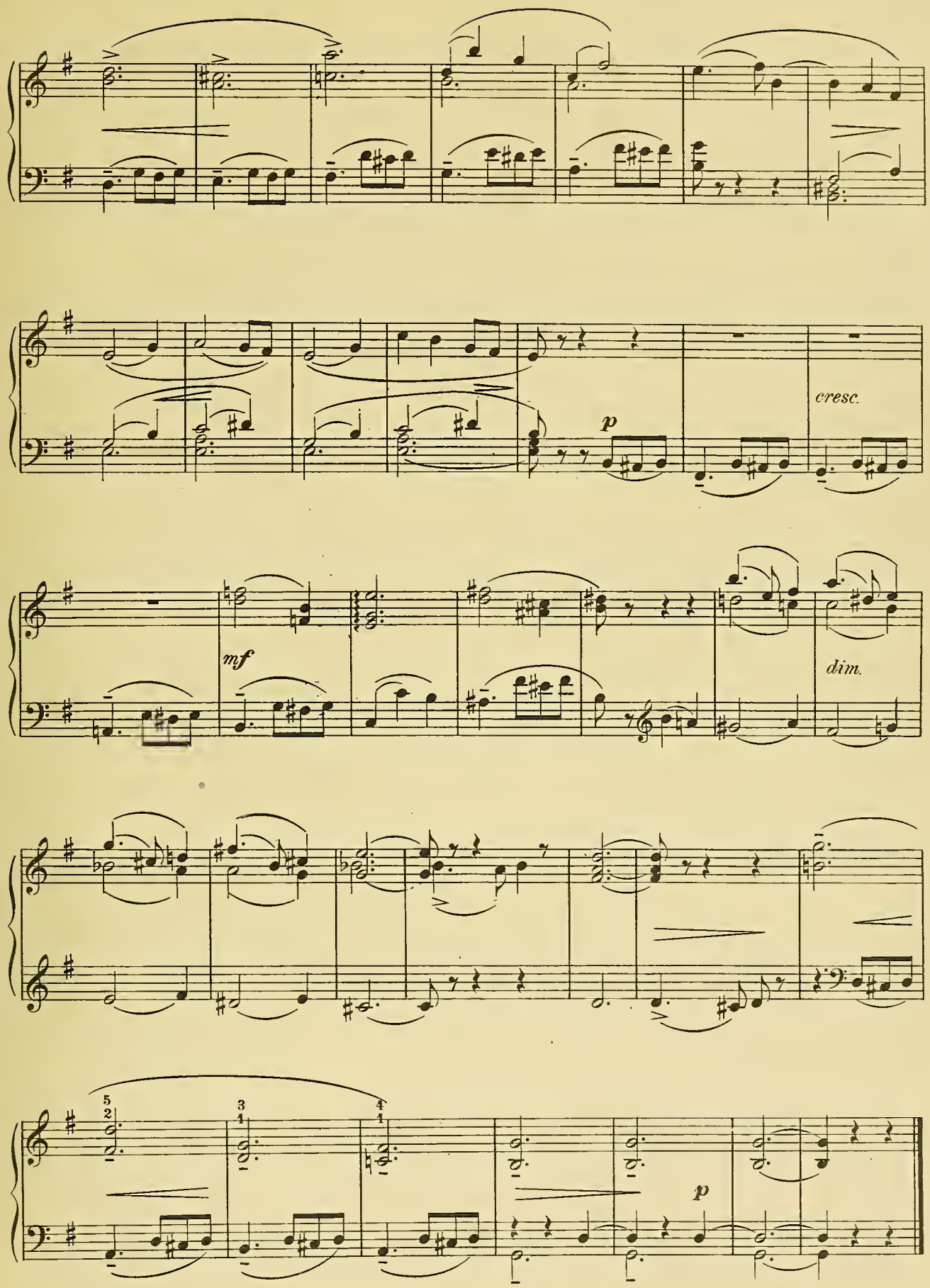



p
mp
cresc.
poco accel.
f
pcantabile
a tempo
cresc.
mf
dim.
p
pp
p
ppp
poco rit. e dim.
pp
a tempo

III
ON THE LAKE

MORTIMER WILSON
Op. 44, No. 3




p
cresc.
mf
dim.
p

IV

A PLAYIN' LORDS AND LADIES

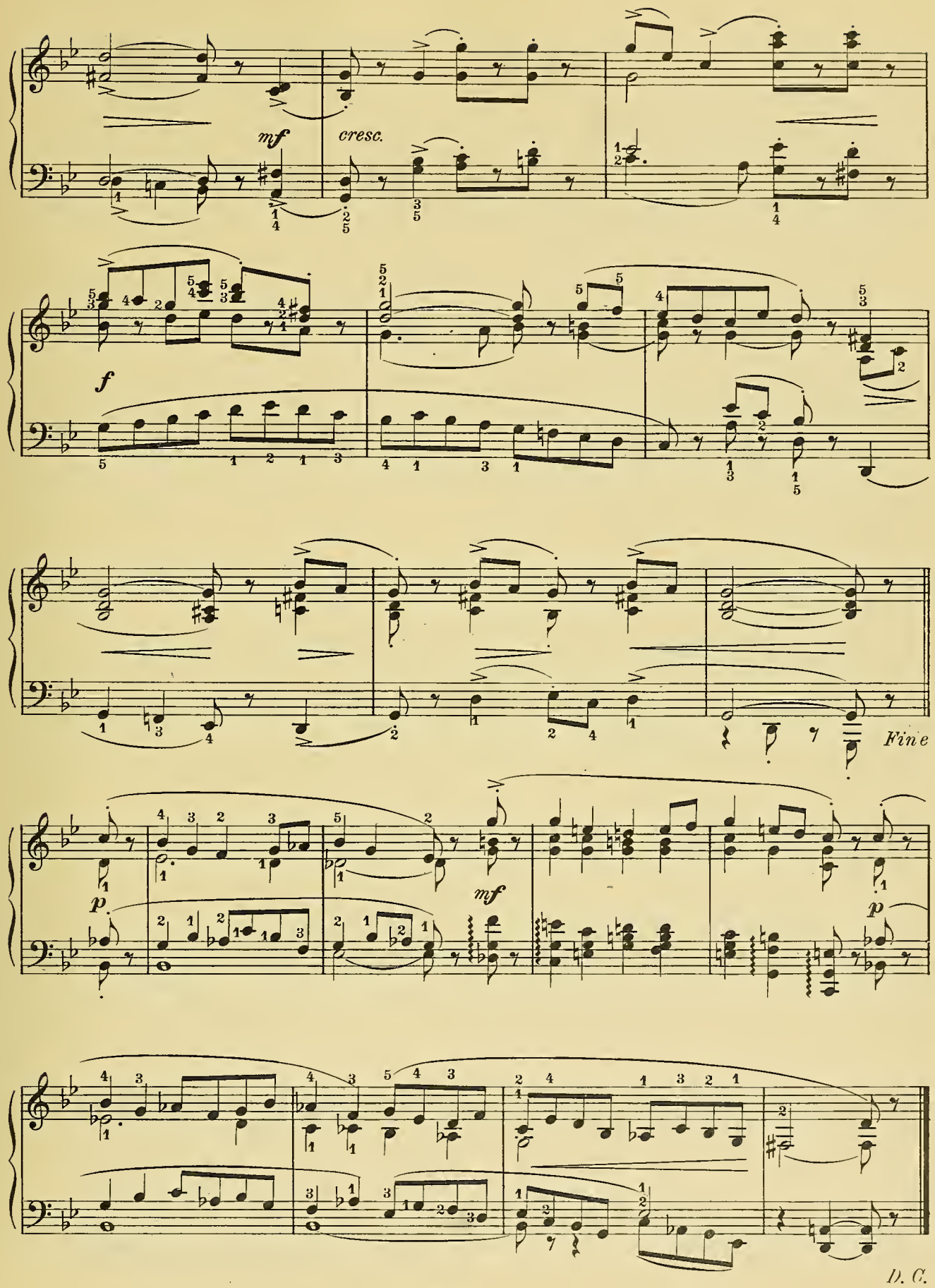
MORTIMER WILSON
Op. 44, No. 4

Maestoso, non troppo allegro

mf

cresc.

f

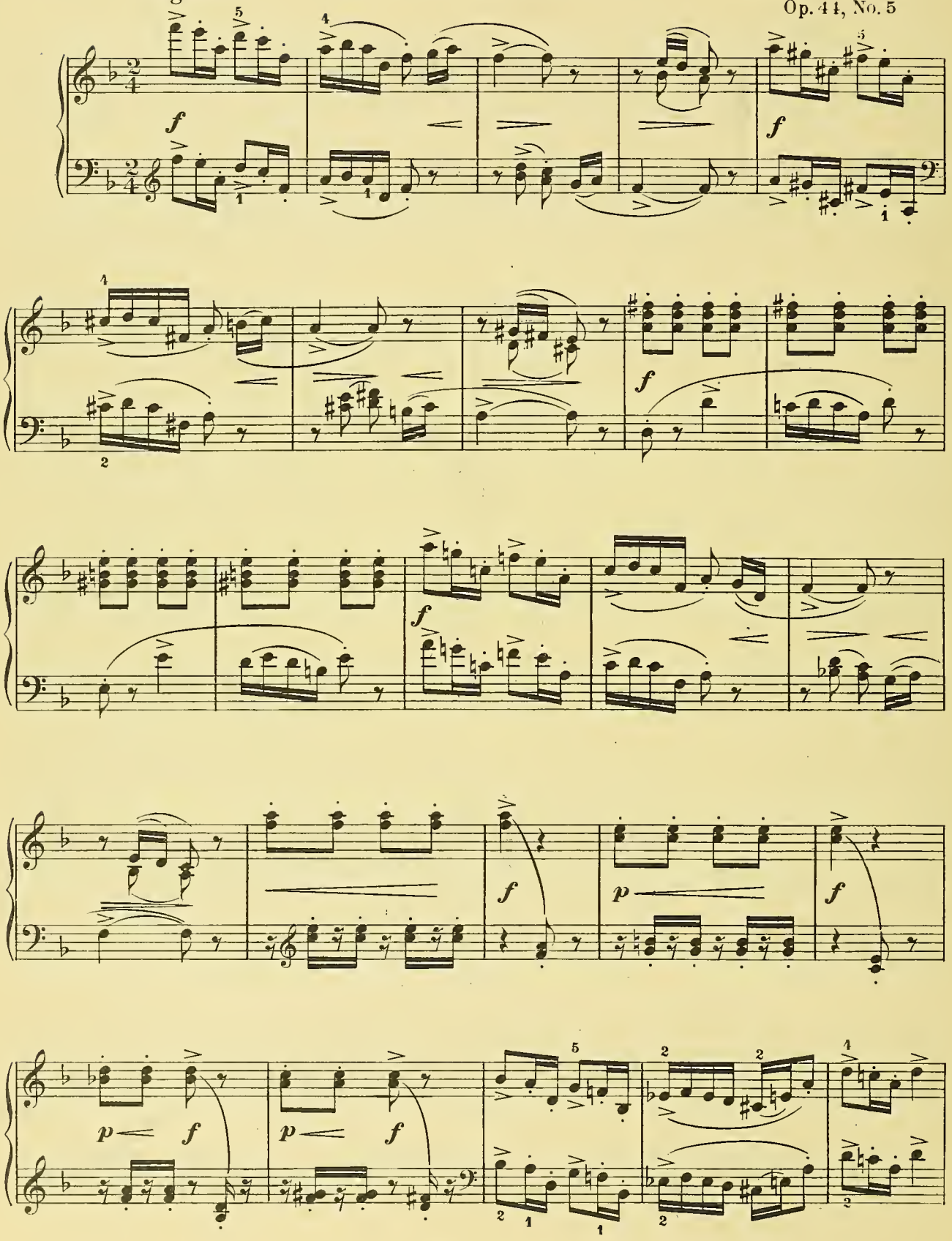

mf
cresc.
f
Fine
p
mf
p
D. C.

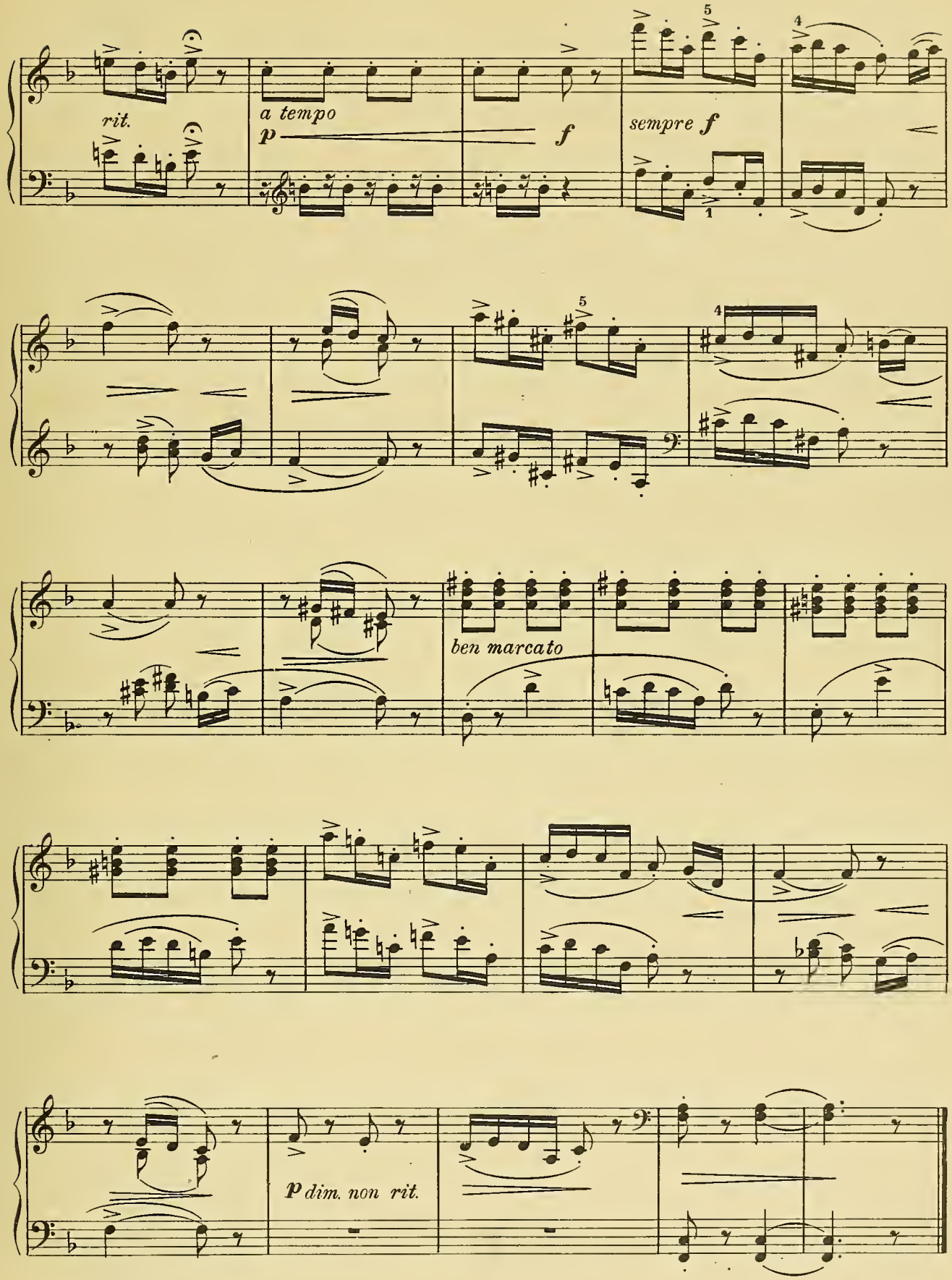
V

A ROMP IN THE HAY

Allegretto

MORTIMER WILSON
Op. 44, No. 5




rit.
a tempo
p
f
sempre f
ben marcato
p dim. non rit.

II
HILLSIDE FLOWERS

MORTIMER WILSON
Op. 44, No. 2

Moderato quasi andantino

mp semplice *poco rit.* *a tempo*

poco rit. *a tempo*

poco rit. *mf a tempo*

rit. *a tempo* *mp*

poco rit. *a tempo* *poco rit.* *p*

Suite Rustica, *Wilson* [PAGE 46]

§ 5. A Suite is a series of short pieces intended to be performed consecutively. This form of composition was followed quite extensively by the older masters and the various movements were fashioned largely upon the prevalent dance forms.

This Suite Rustica is typical "program" music, in that it is frankly descriptive. Examples of program music are rarely found in the works of the classic composers, although there was a marked tendency in this direction just prior to the creation of Beethoven's "Pastoral" Symphony which seems to mark the beginning of an epoch of descriptive music. [§ 3]

MORNING

§ 6. The mood is typical of day-break and early morn. After the Robin has announced the coming dawn, a quiet chord motive suggests the peace and stillness before the day's activities have begun. The *tempo* indication, *andante con moto* should be taken to mean "moderately slow with motion." Tone should be kept subdued throughout. [§ 4]

ON THE LAKE

§ 7. The introductory four measures suggest the boat starting off from the bank and as it rounds into the lake and gains in speed the boating party bursts into song. [§ 5]

A PLAYIN' LORDS AND LADIES

§ 8. A reminiscence of the classic Gavotte is found in this piece which moves us to think of the grandeur of fine ladies and lords at court, even though it be a game of make-believe. [§ 6]

A ROMP IN THE HAY

§ 9. To one who has never slid down the side of a hay-stack or one who cannot imagine what fun it is, this piece will surely suggest some of the enjoyment this jolly pastime holds. [§ 7]

HILLSIDE FLOWERS

§ 10. All of the daintiness, charm and coquetry of wild flowers which one sees in the grass on the hillside, is here suggested. Make sure to play it with just a touch of coquetry, not too fast and not too loud. [§ 8]

CUMULATIVE REVIEW AND ELABORATION OF FUNDAMENTAL TECHNIC

First Assignment

SPECIAL TECHNIC: Play the five-note exercise with reiterated fingers and held tones, Example No. 1.

ARPEGGIOS: To each four-three chord in the column of Second Inversions in the table of Dominant Seventh chords and Inversion, beginning on a white key, apply the model for Dominant Seventh Undulations (3-xxix, Example No. 9).

CHORDS: Play the *arpeggiated* Dominant Seventh chords, *legatissimo*, in alternation with other Seventh chords, as in Example No. 2, as an effective means for spreading the hand. For small hands use only those chords where the Octave lies in the white keys; otherwise transpose through all twelve Keys.

SCALES: Play the *major* scales in Double Sixths (3-xxix, Example No. 13), in the Keys of *F*♯, *D*♭ and *A*♭.

REVIEW: Apply the Five-fold scale (3-xxix, Example No. 12) to the Harmonic *minor* scales in the Keys of *E*♭, *B*♭, and *F*.

Second Assignment

SPECIAL TECHNIC: Practise the Trill and Tremolos, as in Example No. 3, continuing in a rising chromatic succession through all twelve Keys.

ARPEGGIOS: To each four-two chord in the column of Third Inversions in the table of Dominant Seventh chords and Inversions, which begins on a white key, apply the model for Dominant Seventh Undulations (3-xxix, Example No. 9).

CHORDS AND OCTAVES: Play all of the Third Inversions of the Dominant Seventh chords in the complete table, in Octaves.

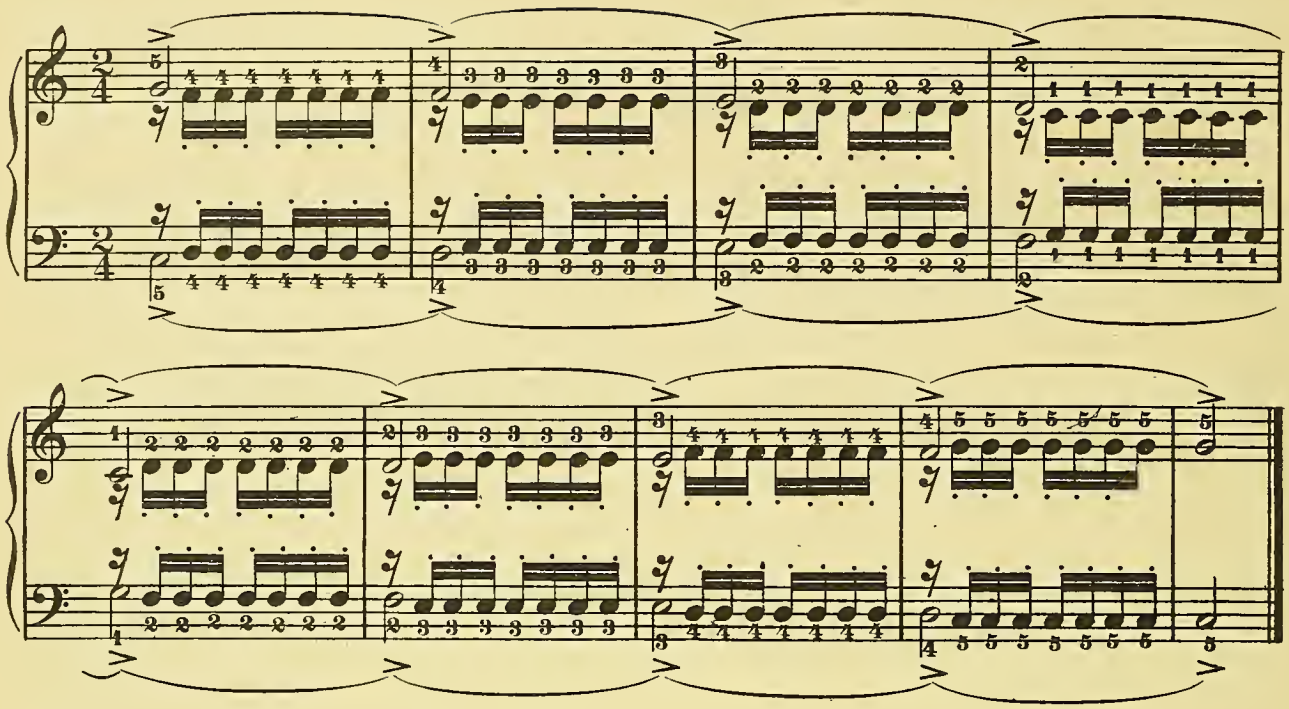
SCALES: Play the *major* scales in Double Sixths (3-xxix, Example No. 13), in the Keys of *E*♭, *B*♭ and *F*.

REVIEW: Apply the Five-fold Scale (3-xxix, Example No. 12) to the *major* and Harmonic *minor* scales in all twelve Keys.

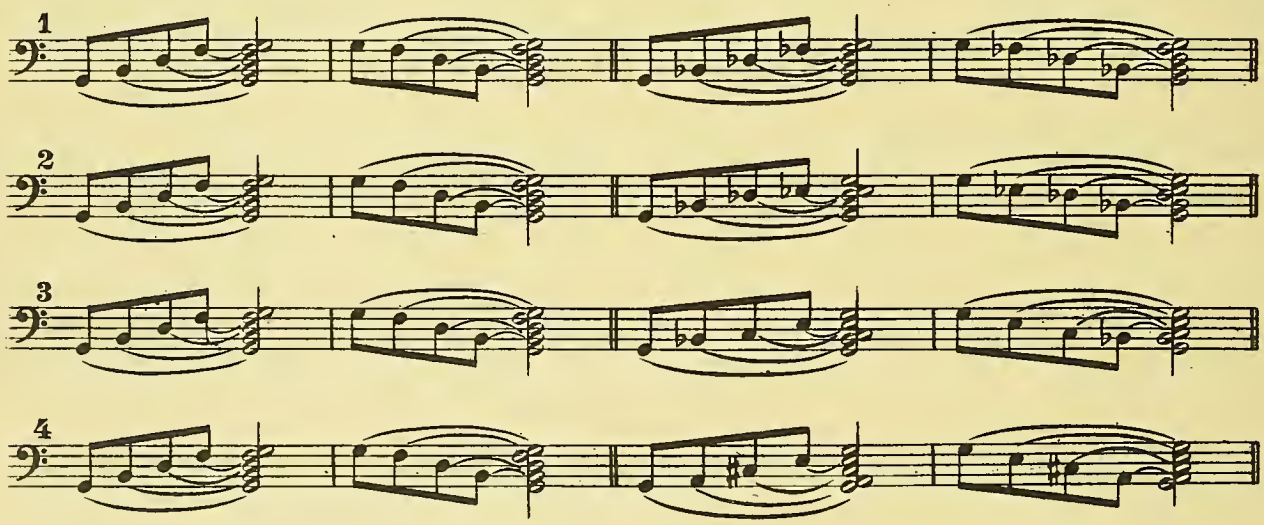
The development and elaboration of fundamental technical material as outlined in these assignments has by no means exhausted the possibilities of such method of treatment. It will serve however to establish the habit of systematic analysis and the progressive building up of material, combining hand and finger problems, rhythmic problems and musical problems in an infinite variety of forms.

While consideration of the theoretical phases of music has been secondary to their keyboard application, chiefly as regards the pitch, duration and intensity of tones, it is strongly recommended that the development of musicianship in its broadest sense must ever require much written work, beginning with the simplest problems of notation and continuing through every variety of tonal combinations found in the modern literature. This written work can hardly be commenced at too early an age, and its indefinite continuance in reasonable proportion will save many hours of the drudgery of endless repetitions. The training of eye and ear is equally essential to the muscular operations which have to do more directly with the application of touch to the keyboard.

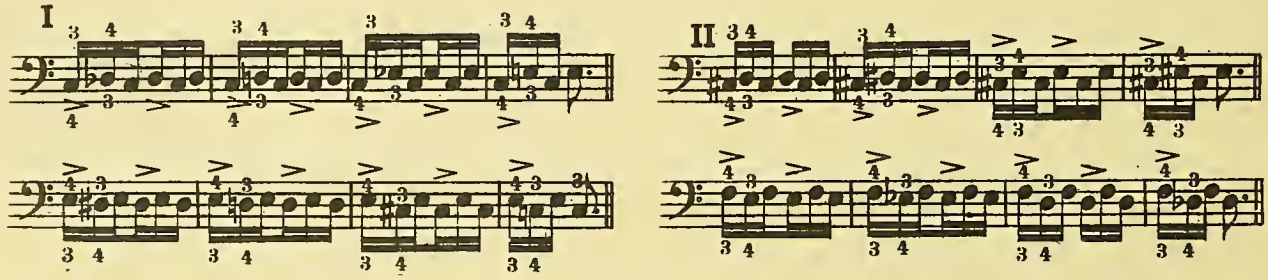
Example No. 1 — **Reiterated Fingers and Held Tones**



Example No. 2 — ***Arpeggiated* Seventh Chords**



Example No. 3 — **Tremolos, in the Rising Chromatic Succession**



GRADE 3, BOOK 8.

QUARTERLY EXAMINATION

[If more space is required write answer on separate sheet and identify by question number and letter.]

1. (a) Draw a comparison between the three forms of embellishment: contrapuntal, harmonic, and melodic; of what does each consist? (b) Which is the highest of these forms; why?

2. (a) Why is the GAVOTTE, by *Martini,* classed with contrapuntal music? (b) In what measures is this style especially prominent?

3. In what measures of the ELEGY, by *Massenet,* are imitations found?

4. Write the "melodic outline" that is present in the first eight measures of the *broken* chord design in the *F-major* PRELUDE, by *Bach.*

5. (a) Is the ALLEMANDE, from the *Handel F minor* SUITE, polyphonic or monophonic in style? (b) In what measure do you find a suggestion of suspensions in the Harmony? (c) What is an Allemande?

6. (a) What is a Suite? (b) How does it differ from a Sonatina and a Sonata?

[OVER]

7. What style of technic is found in the first part of AVALANCHE, by *Heller*?

8. (a) What is the meaning of TOCCATINA as used for a title to the piece by *Maykapar*? (b) What sort of a touch does it require?

9. What pieces in the book have become a part of your permanent repertoire?

10. Write out some of the characteristic themes in each number of the SUITE RUSTICANA, by *Wilson*.

11. (a) How did state and municipal governments support music in Europe? (b) Was this the case in the United States? (c) Who founded the Boston Symphony Orchestra? (d) Which other American cities have permanent orchestras of high rank?

12. (a) In which section of the American colonies did a distinctive type of music first appear? (b) How was music cultivated in the period prior to 1800? (c) Name societies which helped to develop music. (d) Which American cities have permanent opera companies? (e) Name eminent American composers.

Student Date Examiner Percentage

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